

**PUNK, HARDCORE AND METAL - THE SCUM ALSO RISES**

Vol. 4 - #4 Issue 22 - June / July 2008

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# GLOBAL METAL

## ABSOLUTE UNDERGROUND



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AT THE GATES, KREATOR,  
3 INCHES OF BLOOD**

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**INTERVIEWS WITH  
TESTAMENT  
DEATH ANGEL  
OBITUARY**

**PLUS: CANADIAN METAL BANDS, TYRANTS BLOOD,  
OST EST IMA & ELECTRO QUARTERSTAFF**



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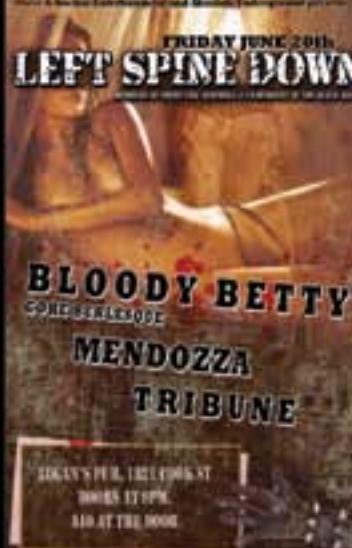
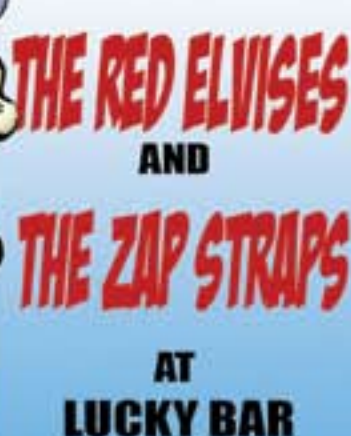
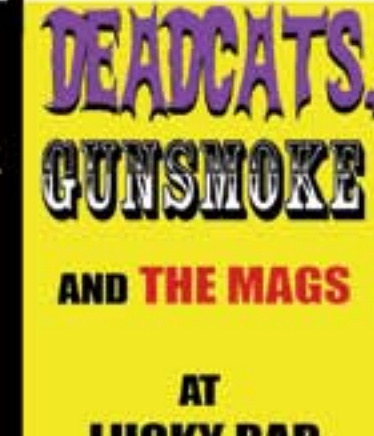
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PAUL BOOTH, THE CROWD, SWINGIN' UTTERS,  
GROSS MISCONDUCT, HAM WAILIN',  
WHITE TRASH DEBUTANTES**

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# BEAUMONTS

By Mark "Marlborough" Jak

The Beaumonts hail from Victoria BC and consists of erstwhile members Willy Jak and Rhys on guitars, Luke Burgess on drums and Spider McTerrible on bass. The guys started up in '02 and quickly put together a list of tunes featuring a great cover of The Sonics' "Strychnine". Lots of crunchy dual Les Paul downpicking and tough, snotty vox through each garage rock-esque, blues-ey track. Solid slower- mid temp drumming hits the mark and keeps Willy's and Rhys's lyrics clear and audible.

The Beaumonts came to be through the imagination of Willy Jak



who had previously put together and played guitar in 2 Victoria bands from the early '90's: AssBackwards, ( or the AssBastards as some called them) featured Dustin Jak previously from Shutdown on skins and Doug Copley from the Clusterfux on Vox and bass with Willy on guitar. Next, Willy slung together The Pricks, with Victoria lokes Rob Handy playing bass and Andrew Walker and then Dustin on skins. It was a fiery relationship that sometimes resulted in physical conflict between not only the band members, but also with patrons at their shows who might be offended by, say, Rob wearing a dead kitten on a string around his neck while playing at a PETA benefit (I think it was??). I mean, I can't see it but the pressure

must have been taking its toll on Willy, because he decided to put The Pricks on hold and take a cushy, relaxing job playing bass in The Dayglos for the next near decade!

Paired with his continuing commitment to The Dayglos, The Beaumonts represents the next progression of Willy's dirty, stay at home song writing abilities.

Not scared to hit the road, The Beaumonts have made it out to southern Alberta 3 times previous and are now slated to take it one step further and hit Saskatoon and Winnipeg after gigging through Vancouver,



## LOCALS ONLY

Calgary, Innisfail and Edmonton the days before. Armed with their 6 song demo and some killer looking shirts and stix, these guys should be able to generate enough revenue to afford the gas bucks to get them there and back in one piece.

**BEAUMONTS on tour with LA's Last Priority**

<b>July 7</b>	<b>The Cobalt</b>	<b>Vancouver BC</b>
<b>July 8</b>	<b>The Distillery</b>	<b>Calgary AB</b>
<b>July 9</b>	<b>The Zoo</b>	<b>Innisfail AB</b>
<b>July 11</b>	<b>TBA</b>	<b>TBA</b>
<b>July 11</b>	<b>TBA</b>	<b>Edmonton, AB</b>
<b>July 12</b>	<b>Ozzie's</b>	<b>Winnipeg MB</b>



## Eat Drink Tour The Hoosegow Movie!



big boys from Victoria. Almost two years later, I've finally finished the documentary and I sat down with the stars of the show to ask them a few questions.

**AU: This documentary was shot in 2006, what's happened between now and then?**

Ty Stranglehold: Went on the road again with The Ripcordz in 2007 and have been working hard to

get the band a Pizza Zone sponsorship.

Big Rick: A lot has happened. I'm a Dad, and proud of it dammit! His name is Marshall. Other than that not much.

Glen Bitters: Ate about 10,000 chicken wings. Also editing this damn thing at Westwood Lake at The Hoosegow retreat with The Nicker.

Adam Sewer: No comment.

**AU: With the imminent release of this epic blockbuster, how do you guys think you'll handle all the accolades**

**and fame?**

Ty Stranglehold: Probably become a recluse alcoholic who hides in his room, never to show his face in public again.

Big Rick: Ain't gonna be a problem.

Glen Bitters: I don't have a Cadillac Accolade so I think I'll do just fine.

Adam Sewer: No comment.

**AU: Glen, have you ever driven impaired while on tour?**

Glen Bitters: Had a couple here and there, but I can't really remember.

**AU: We didn't see it in the documentary, but how do you guys fend off all the groupies when on the road?**

Ty Stranglehold: I don't know what you're talking about, next question.

Big Rick: With beer bottles and razor blades.

Glen Bitters: They all look at Fish anyways.

Adam Sewer: No comment.

**AU: What's the biggest piece of advice you'd give to all the kids out there with similar**

**aspirations?**

Ty Stranglehold: Find a "sugar mamma" to finance your band and start putting out records ASAP!

Big Rick: Better to burnout than to fade away, son!

Glen Bitters: Find a lot of money.

Don't live on an island. Buy a van that doesn't have a 180-liter gas tank!

Adam Sewer: I shouldn't have taken so many Vicodin!

Well, I guess the more things change, the more they stay the same. Neither the footage nor the sound is the greatest in this documentary, but it's very raw and real and gives you the feeling that you are on the road with the guys and in the half empty halls listening to them rock out.

Stay tuned and check the poles for the release of the "Eat Drink Tour" DVD.

[www.thehoosegow.com](http://www.thehoosegow.com)

[www.myspace.com/thehoosegow](http://www.myspace.com/thehoosegow)



by The Nicker

I've known most of the guys in The Hoosegow for a long time, and in the summer of 2006 they approached me to accompany them on their annual tour as their videographer. I didn't have access to fancy cameras or sound equipment, so armed only with a tripod and my small handicap I agreed to hit the road.

The 'Gow played shows on the Island, in the interior of BC and went as far as Edmonton, performing seven shows in ten days. The Ripcordz, Alcoholic White Trash (Jay Brown's final tour), and Sheglank'd Shoulders were just some of the bands that shared the bill with the





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# MAINLAND MAYHEM

By Emily Kendy

The Jolts debut full-length album, Haute Voltage, is full of garage punk rock songs, recorded at the Hive with Jesse Gander. It is refreshingly straightforward, an upbeat shout-out to the punk that is, according to singer/guitarist Joey Blitzkrieg, "A-getting-fired-from-your-job-after-being-caught-stealing-and-spending-your-last-cash-on-Jagermeister-and-hash-kinda-way."

Blitzkrieg and guitarist Dr. Danger sit down for beer at a pub on Commercial Drive. They are stoned and tired, respectively, and what follows can only be compared to two dentist's chairs, a mouth full of teeth to be pulled and one reporter acting as stand-in tooth puller. Also, imagine if you will, a background of crickets. This will best paint the picture of what follows.

**AU: What's the best thing about your new album?**  
Joey Blitzkrieg: Best thing? I don't know. The guitar solos.  
Dr. Danger: There are twice as many as last time.

**AU: What's the one song that best sums up the Jolts at this time?**  
JB: There's probably not one song that sums up our album. It's all over the place in terms of style.  
DR: We have a couple songs that are over five minutes, too.

**AU: Tell me about each other. A secret.**  
DR: We have to live together so this isn't going to work very well.  
Joey Blitzkrieg: He likes boys?  
DR: I've got nothing to say. He likes to break my stuff.  
JB: We can talk about the other guys.

**AU: Okay, tell me about them.**  
[Crickets.]  
DR: There's four minutes and thirty seconds of gold right here.  
**AU: How well would you say you get along on a scale of one to five? One being murder attempts and five being pillow fights.**

JB: Two. Several assaults but no murder attempts. There's a lot of tension.  
**AU: Sexual tension?**  
JB: Sexual tension, physical tension.  
DR: Did you say racial tension?

JB: Racial tension.  
**AU: How do you feel about 12 year olds taking over Vancouver's punk scene?**  
JB: That's good. I support that. If I started playing music when I was twelve I'd be way further ahead.  
**AU: Maybe you should one up them.**  
JB: How?

**AU: What am I, a fucking therapist? I don't know. With a musical, or a rock opera.**  
DR: I hate musicals.  
JB: We could do a rock opera.  
**AU: What would it be called?**  
JB: Built Like a Generator. It would be about a rock and roll band in a car accident. They die and come back to life by the power of rock and roll. And electricity.  
DR: There'd be some lighting.  
JB: Big engines.

**AU: Did you really get a pie in the face when you were playing the Cobalt?**  
JB: Yeah.  
DR: That was from Ashtray.

JB: It wasn't even a pie it was in a pie plate with that oil based whipping cream. I couldn't even play the guitar my hands were sliding all over the place.  
**AU: So you've talked about old venues in Vancouver like the Starfish room and the Brickyard, which were two of my favourite venues back in the day. Have those been replaced, in your opinion?**  
[Crickets.]  
JB: I guess Pub 340. The rock and roll scene is pretty scattered.

**AU: That's a good point. There is no real set venue for rock and roll, like there is for punk, or metal or rockabilly...**  
DR: We can play anywhere, we're happy playing the Cobalt, or Pub 340. We fit in pretty good.  
JB: Or maybe we don't fit in pretty good.

**AU: You also say in an interview that it's not cool when kids eat all their parents' cheese bread. What's that about?**  
JB: That's a story about a punk rocker from West Van who ate all his parents cheese bread and was grounded, so he couldn't make the show. That was Electric's story, our bass player. He knew someone, or something.  
**AU: You guys are killing me. I need**

**interview. Besides the rock opera, that has a glimmer of hope.**  
DR: Just work with that. That can be the headline, "Jolts Announce Rock Opera."  
JB: We can talk. Just give me a topic.  
**AU: Okay. Osama Bin Laden?**  
JB: I'm all for Osama.  
DR: He does what he says.  
JB: He's not fucking around.

**AU: Gay marriage?**  
JB: I think they should just get rid of marriage. It's useless.  
**AU: Existence of aliens?**  
DR: We're for the existence of aliens.  
**AU: Conspiracy theories?**  
JB: Hilary Clinton was at fault in the Waco massacre. She hid evidence.

**AU: Voting? For or against?**  
JB: I think I voted Marxist, last time.  
**AU: You can vote that?**  
Joey Blitzkrieg: Yeah.  
Dr. Danger: If more people knew that... they should advertise.  
JB: But they're Marxist.

**AU: True or false: worms are an ingredient in processed cheese?**  
DR: True or false?  
JB: Is this a quiz?  
DR: I'm guessing false.  
**AU: I don't know. It's just a rumour.**  
DR: We can talk about the tour. We're going end of June.

**AU: Gonna hit up some more backwoods hick towns?**  
JB: We're going to some real places, too. Across Canada, to Montreal and Toronto and back. We've got an awesome van that we'll be paying off for the next five years.  
DR: It has a nice roof rack. We don't know what to do with it yet, though.

**AU: Put the guy who's the stinkiest up there?**  
JB: We're all up there.  
DR: No one's driving.  
**AU: That was kind**

**of funny. Good job. We're only 21 minutes in...**  
JB: We don't have publicity training.  
**AU: You need a manager. Those kids have a manager.**

JB: We have a manager. He's a dad.  
**AU: Is he a stage mom?**  
DR: He hangs out at the side of the stage, with orange slices and water bottles.  
JB: He put us together. We're completely manufactured.  
AU: Jolt lyric to finish?  
[Crickets.]  
JB: Hm...

DR: What would be appropriate?  
**AU: What would be inappropriate would be preferable...**  
JB: I was disappointed with my lack of inappropriate lyrics with this record.

There's no swearing, I realized. It just didn't come out that way. Guess I'm getting more mellow, been listening to a lot of John Mayer.  
**AU: Okay, so still waiting on a lyric...**  
JB: Your body is a wonderland.  
DR: We wrote that.  
**AU: Wow, this took 24 minutes.**  
DR: Bet it felt like an hour.  
**AU: Yes. Yes it did. 24 minutes of what... ?**  
DR: There's gold on there. You just have to listen really carefully to the other people's conversations.  
JB: In between when we're talking. (The Jolts CD release is June 13 at the Cobalt, with the Parallels and Petroleum Bi-Products, for more info on the band go to: [www.myspace.com/thejolts](http://www.myspace.com/thejolts))



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# Ost Est Ima CALGARY CARNAGE

By Ryan Dyer.

Bodies, Burning Bodies. What is the sound of discombobulated machinery digesting a human into fuel? If you tripped on a rock and fell ear first into a land mine, what would it resemble? Ost Est Ima is this, and anything else. A death squad with set mission parameters to search and disassemble, to make harmonious noises be classified as “disappeared”. Ost Est Ima is as calculated as a NASA moon mission and dangerous as a black widow in your sleeping quarters. What is open to perception in this case is your own macabre revelations when going through their recital. Listen my brothers and sisters, a new testament is in the making, the legion of Ost Est Ima is growing and I am but an apostle preaching the word... have a sacrifice ready..

**What factor does Ost Est Ima possess that other Calgary bands do not?**

**Todd:** Intensity. I feel that we have a loud and present feel with our band and music and we have a lot of ambition to our art and expression. And we believe in it to the fullest.

**Andrew:** Besides what’s already been mentioned, one other thing is that we there are four of us who do vocals.

**A Few For The Dead was released last year, how was the recording process and when are you heading back into the studio?**

**Todd:** We put out a CD?? What’s a studio?

**Craig:** The recording process was the same as any other filled with frustrations and problems, but it made the release better. I want to record as soon as possible, but not until the time is right.

**Pirate:** A Few For The Dead was awesome, I had a great time at Sergey’s. I don’t want to jump into recording until I feel we have enough of a diverse selection of material.

**Andrew:** The recording process was awesome and alot of fun. We plan to start recording again but we will see how everything goes, as we are working on various things at the moment and getting prepared to record.

**John:** Recording with one of Pirate’s old band mates made the process more enjoyable. It was more based on friendship than business. I’d like to get into the studio as soon as possible, but also not until all the songs have been perfected.

**What is the songwriting process like, are things written around a lyrical idea, guitar riff..**

**Craig:** We do it all. We write whole songs, start with guitar riffs or lyrical content. Music always has a root and starts it all.

**Pirate:** Everyone contributes 1/5 to the musical writing process.

**Andrew:** We write around a lyrical idea, concept, guitar riff, certain feel, a drum beat, everything.

**John:** I’m constantly writing lyrics and when I get an idea in my head, I’ll work it out as many different ways as I can. Every now and then, the boys dig what I’m doing.

**Will John continue to do artwork for future Ost Est Ima releases?**

**John:** Fuck yeah! I’ve always wanted to do the artwork for a band and doing it for my own is a bit of a dream come true.

**What is the meaning to the band name?**

**All:** What doesn’t it mean?

**Instead of a van going from venue to venue, you guys drive a short bus to lug around your stuff, who’s idea was it, who bought it?**

**Andrew:** Haha, well it’s a bit of a story. This band from Calgary called The Incandescence put an ad out on the internet saying that they were getting rid of the bus. Basically, they got it rigged up for touring, but then broke up before they went out on tour. If i recall correctly, non of the members had a place to store the bus at either. So they were originally going to donate it to charity, but decided just to give it away for free. Since they rigged



it up for touring and they understand alot of bands could really use a vehicle for touring as well, they decided to give it away to a band that could really use it. I responded to the ad and everyone else went down to pick it up. Apparently the bus wouldn’t start, so a tow truck had to be called, so right as soon as the tow truck was arriving, they eventually got it to start. To make the sale, he sold it to us for \$2 because he wanted to get a coffee. No one had any money on them at the time so Pirate’s girlfriend ended up paying the \$2 (laughs). The bus was already painted black, we just re-painted it and fixed it up alot. It’s definately a gas guzzler.

**You guys were going to open for Dying Fetus in Lethbridge, but the show was cancelled. Can you elaborate the incident, did they see you here in Calgary?**

Andrew: Well I believe there were some licensing issues regarding the venue in Lethbridge, so they had to cancel the show. The show in Calgary was a combined show at The

Warehouse/ Underground with local bands playing the 18+ portion of the show downstairs at The Underground in between the bands upstairs. Unfortunately this was the first time that we used the bus, and there were some vehicle problems on the way to the venue causing us to miss our slot. Our good friends in Mark of Cain played after Dying Fetus finished upstairs and cut their set short so we would get the opportunity to play. Some of the members of Dying Fetus came downstairs afterwards and checked us out for a bit which was pretty cool.

**Any last words?**

**Pirate:** Thanks to all the fans for listening and we’ll always strive to make deadly metal and not disappoint.

**Andrew:** Thanks to everyone who has supported us thus far!

**See Ost Est Ima at:**  
**Saturday July 19th - EVILFEST 3**  
**at THE COBALT, Vancouver, BC**  
**www.ostestima.com**  
Photo by Dave Anderson



## COLIN DECKER FREE FALL

### It Had To Be Done

By Kristin

They found Colin Decker, 25, lying on the ground with a severe head injury and a collapsed lung. He was unresponsive and was having difficulty maintaining his airway. Witnesses reported that Decker was scrambling up a mountain when he fell over 100 feet, striking his head...

The decision to name the band The Colin Decker Free Fall (CDFF) had nothing to do with the above incident; this Colin Decker is unrelated to the tributed one who is actually a jack of all trades from Vancouver. He’s a stunt man, a comedian, a pro-wrestler all wrapped into one man, some might call him a god. The coincidental characteristic of the name was discovered when a distraught friend angrily contacted singer Darren Ollinger to express his disgust with the band’s exploitation of such a grim situation. While they had no knowledge of this incident prior to the conversation, the guy still expects some sort of grand apology in the form of a benefit show, good luck with that buddy.

Let’s set the tribulations of the name aside and dive into the depths of the CDFF. The band started in September of 2007 and before any songs were complete, a gig was in place, so they had a handful of riffs and a deadline. After two jams they managed to put together 9 songs with which to break into the scene. The CDFF is well endowed; sporting bassist Jay and guitarist Scott, of Belvedere, drummer Isaac, of Downway, guitarist Jeff, of Katabasis (or more recently Killing Fields) and singer Darren, who hosts his own radio show on X92.9, Project Punk. This band is a park walk for these

on the up and coming Calgary based label The New Black (www.thenewblacklabel.com). When I listen to the CD I notice a few things, the recording is impeccable, I have to say it’s really good. The album was created at Music Centre Canada in Calgary with the help of Robbie Gwilliam who’s been known to pump out some crazy professional work. To top it off the production was refined by Jay Sinclair’s superior wisdom in this department. The music as a whole has a healthy crossover sound formed by the collision of talent and as always musical influence. According to Isaac and Darren much of their sound was born from a love for S.O.D. and Suicidal, to name a few.

Focusing on the lyrics, I’ve never heard anything more ridiculous in my life but on the same note, aside from ‘Flight of The Minotaur’ (which just might be my favorite song), it’s all relatable. Like who doesn’t have at least some sort of hate on for hippies, Zellers and bad grammar? The fact that the

guys; their ability seems limitless so it is assumable that it was effortless for them to out-hardcore most of the hardcore bands in the scene. After-all the whole purpose of this band is to show everyone how the fuck it’s done.

They just released their first EP in April

instruments are played with distinction and Darren rocks fitting vocals laced with non-sense creates a comical juxtaposition.

The best thing about this band is that they’re truly over the whole ‘get famous’ thing, they work for a living, they have normal lives. Word has it that they’re not out to have a good time, they are exclusively trying to teach shitty punk rock bands about how much they suck and show them the way. I’m only partially convinced that they’re not having fun because it sure looks and sounds like fun to me. CDFF plans to be in the studio frequently and sporadically not necessarily recording another album, in the mean time pick up their self-titled or have a listen on their myspace maybe come out to a show, you might learn something that could change your life.

www.myspace.com/thecdff

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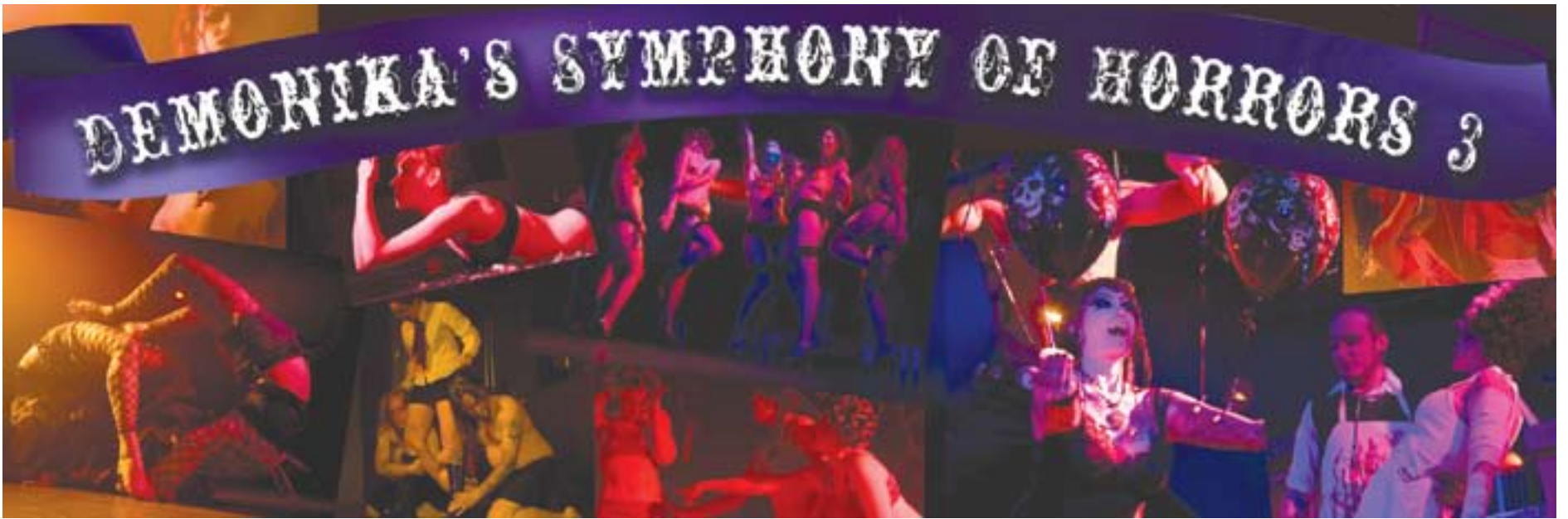
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There is a hedonistic impulse that surges through the mind on the dawn of an event by Demonika. For one, a pre-show exhilaration when seeing those ladies get disrobed and then re-attach a libido engaging type of re-robe. Potentially dangerous to one's common sense and commitments! Like old pros that could summon men's minds, hearts and groins like little lace magnets, they are mechanically exact in their routine of flirtatious thrill and spectacle. And then I am taken aback when seeing the Warehouse fitted and layered in decoration, knowing sooner than one can shake those black butterflies from the stomach, it will be stuffed with a crowd willing and susceptible to the maelstrom of kinkiness fluctuating about them. This is the black standard. We've all left our inhibitions in the dirty clothes hamper along with our mundane blue jeans, and it's hard to not burst like a Jolly Roger balloon with anxiousness of what's to come...

Word traveled fast about the morality police scrutinizing the posters for the show a day before it was to happen, demanding censorship on the nudity and gore factor. This was countered quite easily as most girls wore a light

coloured tape over the breasts and simply put black X's over them. With the different lights distorting a clear perception of their breasts and their covering, it still looked as if they were naked with a black X over the nip. Problem solved!

Like times before, it's easy to just say "you had to be there," because there was literally too much going on to fully document without sounding like a rambling list of activities and resembling an episode of The Hilarious House Of Frightenstein with Demonika Clothing's costume design from a leather dungeon. Musical acts downstairs featured the progressively dreamy Anabith Gish, up and coming nomads Persepolis, the eight legged galloping sledge of Ole! and the cleansing of mind – via blood brawl of grind – with headliners, Exit Strategy. The festivities upstairs were designed to titillate, shock and disgust. Hosted by the cunning cunnilingus addict Bruce, they were like a six hour marathon of Grindhouse-style flicks with gift giveaways and games in between crude trailers handled by the one and only cardinal of carnage, Miss Demeanor.

Well, I said you had to be there but I'm obliged to spill some of the beans – just make sure you show your ass next time! Routines were more varied than ever before, most being of two or so females, proving they don't need big groups to show their shit. This included hula-hoop gyrations, event regulars belly dancing (with a James Bond femme fatale) and flags used as dangerous weapons, old school carny contortions and glass walking, lesbian

vampires from outer space, Warhol factory girls, and a dominatrix turned housewife.

An aura of decadence lifted the void felt by the hardcore kink-lovers, when whips and wires were brought to the stage for a couple of submissive sets, one resembling an Al Qaeda terrorist interrogation, the other... what some students will go through to get an AI!


Larger group routines included a fetishistic version of Bride Of Frankenstein with filleted limbs, latex, and Igor groveling over the rejected bride, a "tough chick with a tattoo" goth gang from the wrong side of the tracks stripping and converting two prep girls, who in turn seem to enjoy the dark side. Also, a completely ripped alien, who'd probed one too many natives, getting his just deserts by having his viscera ripped out of him whilst suspended, prone and withering from the ceiling. Then there was everybody's favorite doctor prescribing vitamins of over-stimulation and the always on-call burlesque beauties. As always, it's hard to decide which ass to look at!


It was an overextended break to make sure the morality squad had gone back to their citadels, but once the long overdue Demonika came on stage to join in the festivities, just like a good crucifixion it was well worth the wait. In this bonanza her arms were pierced by wicked jester Jake, as black balloons that hung from her incisions floated towards the roof before halting, arrested by the flesh from which they were converged. If she had of flown away, it would have been perfect personification of the elation of joy that overcame me in the closing moments of the night. Of course, it could have been that bottle of Jaeger contributing to that as well...

-R. Dyerbolique

-Images By Pictor [www.modelmayhem.com/pictor](http://www.modelmayhem.com/pictor)

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## CHILDSPLAY

By Emily Kendy

Their rehearsal space is in a community centre. Granted, the community centre is on East Hastings, so they aren't too far separated from their older punk counterparts who practice in the area and they're only a block away from the Astoria... where they could go have a beer after jams, if they were old enough. But Grade 8 isn't the new 19, unfortunately. This hasn't stopped the young band from playing everywhere from the Balmoral to the Cobalt. With their debut in the works, oh so aptly titled, Just Say No, these little dudes are already strides ahead of half the musicians twice their age in this city, but the recording doesn't do justice to seeing these four perform. Whether it's the fact that Mishel – the François-accented lead singer, who looks like he might weigh in at 15 pounds soaking

wet – can belt out the opening of the Ramones classic, “Hey, Ho, Let's Go”, or that guitarist Jaden is sporting a pink-and-black checkered tie and chucks makes them punk, whatever it is works. Sure, they might look like something Disney dragged in but these kids have balls... even if they haven't dropped yet.

**AU: Tell me about the person on the right – something no one knows.**

William: This is Jaden, the guitarist, he has a new girlfriend that he's hiding from his dad named... some, I don't know. It's a foreign name I can't really pronounce.

**AU: Why the secret?**

Jaden: She just calls me all the time.

Mishel: Is she the one you met at Playland?

Jaden: Yeah. So this is Mishel,

the singer. He's really cool except he gets picked on for being short. He gets called a girl. [Jaden receives a cell phone call. It is the foreign named girlfriend from Playland. He tells her he's in the middle of an interview.]

Mishel: Levin. I have not much to say about Levin. Sometimes he gets really wild.

Levin: William is the bass player. He's a friend. He got a new bass

on Tuesday and has a nice long board.

**AU: How long has the band been together?**

Mishel: A year and a half. I met him and these two were already friends. He knew how to play the bass in Grade 6 but I met him in Grade 5 –

Jaden: Okay, that's going back a little bit. What started initially was, by the end of Grade 6, which was two years ago, I got my first guitar. I asked William if he wanted to be the bassist in the band. One of my other friends wanted to be the singer so we gave him a shot. My brother was playing the drums. The singer didn't work out because he never showed up or committed to anything. So my brother brought home Mishel. We tried him out for singing and he was a natural. Then we played the talent show at school. “Knockin' on Heaven's

Door” and “Blitzkrieg Bop”.

**AU: Did you win?**

Mishel: It wasn't a competition. William: If it was, we would have won.

**AU: Are you going to drop out of school to become a rock star?**

Mishel: I am.

Jaden: I'm thinking about it. This guy [pointing to William] is on the honour roll, wants to get into a good school. I don't know, as long as I'm doing something that's good.

Mishel: Sometimes I think all you

need to know is the basics, like mathematics.

**AU: Math is important?**

Mishel: More than spelling.

Levin: Yeah 'cause you have to talk, not spell.

Jaden: There are certain aspects of math that are important. I don't think knowing the square root of a box is important.

**AU: Do you guys take music in school?**

William: Yeah, that's how I started learning. Playing and reading music.

**AU: What do people think about you being in a band at this age?**

Levin: No one cares about us being in a band, they don't talk about it at school.

Jaden: After shows people come up to us, asking how long we've been playing and stuff.

Mishel: This one time after

we finished the set at the Balmoral, I went to sit down with my brother and this drunk guy came over and got on his knees [Mishel starts miming the “we're not worthy” bowing movements].

**AU: So your EP covers quite a bit of topics. Including... hitting girls? Tell me about that song.**

Jaden: “Did You Really?” It's about how this person went away and when he came back he heard there was a party and this person hit this girl over the weekend. Punched her pretty hard. Everyone was talking about it around school and he was this guy's best friend and he didn't think it was right and didn't want to hang out with a jerk anymore.

**AU: Who's your biggest musical influence?**

Jaden: I would say Johnny Rotten. He's just so cool. His facial reactions, how he's so cocky.

William: Flea, from the Red Hot Chili Peppers. His style, stage presence, music...

Mishel: I'd say Slash, from Guns N' Roses. As far as singers, I guess the singer from Skid Row. He's got a cool voice.

Levin: I don't know anybody. I know bands but not musicians.

**AU: Best Gig to date?**

Jaden: The Cobalt was such a fun show.

Mishel: It was pretty cool.

William: I liked the style, the walls and the posters... very punk rock.

Jaden: We played with Mr. Plow.

William: Love that guy.

Jaden: He is really funny. He played age-appropriate songs.

**AU: I didn't know he had any. Did you meet Wendy 13? Blond Mohawk?**

William: Oh, I saw her.

Jaden: Yeah, she came up to us at the end of the night and said it was a good show. Chi Pig also drew a cartoon of us.

Mishel: I really think it was cool to let us go in there and have a show 'cause we're not, like, old enough to go inside those places. I just thought it was pretty cool of them.

**AU: Any words of advice, for the kids out there?**

Jaden: Don't do drugs. Stay in school. If you don't stay in school I suggest getting a good job so you don't end up with a screwed-up life.

Mishel: What kind of advice is that? Stay in school, but don't stay in school? Wow. I think you should stay in school and try to get the best marks you can.

William: Working hard or hardly working. Always ask that question to yourself.

Levin: Have a good girlfriend or boyfriend.

**AU: Childsplay Lyric to finish?**

William: Quit shoving little pills in me so I'll sit in my chair. I want to be me.

(Childsplay will be playing Car Free Day on Denman Street, June 15. For more info on the band check out: [www.myspace.com/thechildsplay](http://www.myspace.com/thechildsplay))



# CUSTOM TATTOOS by Mark Jansen



I'm sitting at the computer, forgoing my usual morning routine of coffee, smokes and maybe something green to pound out this article about a pretty sweet band that are gonna be headed your way this summer. They hail from Fredericton, NB, which is far, far away from the usual Locals Only stuff I write, but they'll be here and all over the country this summer. I'm listening to the handful of songs that they've got up on MySpace, while I work on this. I don't even think I need my aforementioned morning vices; these guys work out to be the equivalent of a few cups of coffee and a morning bowl. With lots of energy, good riffs and pretty intense vocals I'm well taken care of. I sent them some questions via the big bad Interweb and they were nice enough to get back to me promptly enough so that I could get this done for all you lovely dirt bags out in Absolute Underground land... So on with the show.

## **AU: Tell us a bit about your band. Who is Hard Charger and what is your mission?**

Tery: Well, we have all been friends for awhile and have known each other from other bands we have played with in the past. When we started talking about what we wanted to do with this band we kept it pretty simple, we're all huge fans of a lot of the Scandi-crust and hardcore but we also wanted to keep a good back bone of the rock and roll we love like Motörhead, Zeke, Rose Tattoo, Thin Lizzy, etc. We did our first show in March 2007, in Montreal and touring as much as possible since then. We'll play any shows we can – bars, all ages, basements, kitchens, whatever... we're just here to play some good music and meet and play with cool bands and people.

## **AU: How would you describe your sound for those who haven't heard you? What's a Hard Charger show like?**

Tery: I always hate havin' to describe the sound but I guess without trying to copy anyone or step on any toes I would say we just sound like Crust 'n Roll. We're loud and blurry.

## **AU: What's the scene like in Fredericton?**

Tom: The scene in Fredericton is good but has died down in recent years due to the lack of a steady venues and key

supporters moving away or settling down. It will come back strong sometime again and will put most other towns of the same size to shame.

## **AU: What's your favorite city to play in?**

Tom: Montreal or Ottawa would be my favorite city to play **because the scenes/bands** there are very good and the people are all about having a good time.

Tery: Totally agree. We get to play with some really cool bands and have some really good friends in those cities. We played a really fun show in Peterborough, with Ab Irato when we were first starting out, tones of people came out and we all got super trashed.

## **AU: You're playing at Arsonfest in Winnipeg and at Distort Fest in Vancouver this summer. Which bands are you excited to play with?**

Tom: Both of these shows should be killer. Arsonfest should be awesome, looking forward to seeing Kursk, MankillsMan, Under Pressure and of course Putresence. Mike Alexander has been doing this for years and does a great job, easily one of the best promoters in Canada. The people of Winnipeg rule too! Same with The Beer Store, since they're open 'til 2 a.m.

Tery: I am really excited to play with Mass Grave. I've been into those guys for a while now and I think they are gonna be sick! And obviously, getting to play with bands like Hellshock, Criminal Damage, Inpsy etc. is gonna be a blast for all of us! Inpsy gets spun on our record player pretty much every time we get wasted.

## **AU: Which bands should we be on the lookout for, here on the West Coast?**

Tery: There are lots of good Eastern bands the only problem is most bands over here never leave the Maritimes. A few bands currently ripping shit are Cuban Assassins, Rusted Dawn, Super Destroyer, Rocking Argentos, Ironfest (toured Canada and share members with Hard Charger) and Hellacaust who will be touring out west in September and are probably one of the best Canadian metal bands going. Ontario and Quebec have a bunch of good bands too but they seem to get noticed more.

## **AU: You're set to release some new material this summer can you tell us a bit about the new CD and the new splits you have coming out?**

Tery: We have a full length CD coming out on No List records, the full length will also see a European release on Black Seeds Records from Ireland. We're also releasing a couple of split 7's, one with my brothers in Iron Fist on Capital Kill records and another with Montreal's Fatal Flaw that's gonna be released on APH/Outrageous Defecation Records. We are looking forward to getting these releases out and touring them around the world and flying the flag!

## **AU: What about your plans to tour Europe? Have you been before? Are you gonna hit up Amsterdam? What do you want to see while you're over?**

Tom: We will be touring Europe for 27 days in October and playing shows in Germany, Czech Republic, France, Netherlands, Belgium and Sweden. I hope to see a lot of killer bands and meet some cool folks. Personally, I would like to check out the Bone Church, in Kutna Hora. We will be playing Amsterdam at the end of our tour hopefully the Weedian will be summoned. This will be the first international Hard Charger tour.

## **AU: How do you see the world in five years?**

Tery: I'm guessing the same way I see it now, a disgusting rat race for power and status, one that we won't be a part of. When nothing is left but wasteland and disease, Hard Charger will look upon the mess we left our beautiful planet in and laugh as the Interceptor's fall and hammer down on our blood soaked highway!

## **AU: Well thanks for taking time to talk to us, we here in Victoria will see you on July 29, at the Camas Infoshop.**

Tom: Thanks for the interest in Hard Charger we look forward to annihilating the West Coast this summer.

(To check out when Hard Charger will be playing your town hit up their website at [www.myspace.com/hardchargermusic](http://www.myspace.com/hardchargermusic))

Till next time keep it sleazy, -bsxjen





# Interview with lead guitarist Rob Cavestany

by Ira Hunter and Dustin Jak

After last month's chat with EXODUS, it only seemed natural that we keep the ball rolling with the BAY AREA THRASH theme. DEATH ANGEL are a band that are always lumped in with this notorious geographical region. Their debut E.P. THE ULTRA VIOLENCE was a thrash masterpiece when it was released with some of the band still in Junior High, yes, they were even younger than POSSESSED. Songs like "EVIL PRIEST", the title track, or the anthem about their "fan base"/gang, "THRASHERS" were all years ahead of the pack and all with an average age in the band of 17. Two more excellent albums, Frolic Through The Park, and Act III were to follow, but while on the road in 1990 the band got in a serious car accident and drummer Andy Galeon was critically injured, needing more than a year to fully recover. I was left only with an untorn ticket stub.

**AU: How are you Rob?**

Rob: Great, where are you calling from?

AU: Victoria, BC, Canada.

Rob: Beautiful I love Victoria.

**AU: Are you coming to Canada to play anytime soon?**

Rob: We must be. We're going to tour everywhere. Biggest tour we've ever done. Hopefully Canada will be in the May to June part of the tour.

**AU: So, you guys were influenced by the earlier bands from California in the early 80s.**



Rob: Well definitely Metallica, Slayer and Exodus.

**AU: What about Punk and Hardcore bands?**

Rob: Thanks for waking me up, I was just thinking purely metal here. Yeah, hello! Punk bands like D.R.I., Verbal

Abuse, we played with those guys all the time.

**AU: Your albums started off pretty raw and crazy. Then you got more experimental and more with the slick production, hey?**

Rob: Yeah, there's a natural progression. We got into exploring sounds and wanting better sound.

**AU: Is that on your new album as well?**

Rob: Oh, most definitely. This new album captures our sound and is the best ever by far, man. The production of this album is the ultimate production for our music. It's powerful and clear and raw and organic. It's everything, man. It's eerie sounding.

**AU: Who was the producer?**

Rob: Nick Raskulinecz.

**AU: He hasn't done much metal has he? Isn't he more into the shiny happy bands?**

Rob: Yeah, kinda. From your very own Rush through to Foo Fighters. He did Shadows Fall as far as metal goes. And Danko Jones' latest album.

**AU: How did you guys get hooked up with him?**

He is a total metal head and an old school Death Angel fan. Danko Jones of all people was recording with Nick and Danko came into the studio wearing a Death Angel hoodie. Nick saw it and picked up the nearest guitar and started playing our old songs.

**AU: Are you stoked on some of the newer bands coming out?**

Rob: Yeah, I came up for air and heard there were all these thrasher revival bands and all these young dudes influenced by thrash these days. That fucking rules, it reminds me of us when we were younger and fucking coming out with the excitement of thrash.

**AU: You guys played a benefit called Thrash of the Titans at one point. What was that all about?**

Rob: It was all about [Testament vocalist] Chuck Billy, who had cancer. He was a good friend of ours in that scene. When the call came out that everyone was going to do this for Chuck and how serious the cause was... that was what it was about. People getting together for a good friend. Thank God he pulled through that.

**AU: You guys named your band after a book, did you actually read it?**

Rob: Nope, I heard it sucked so I never took the time to read it. Me and Dennis when we were like, 15, we were walking through a bookstore trying to choose a better name for our band, which at the time was called Dark Theory. We saw that book and Dennis pointed to it and we decided that would be a good band name.

**AU: Is it true that Kerry King played guitar for Megadeth at one of your first shows?**

Rob: Yeah. In fact I think that was Mark's first show as our singer, 1984. We opened for Megadeth and Kerry King was in the band at that time.



**AU: And Kirk Hammett produced one of your first demos as well?**

Rob: Oh well, he produced our Kill As One demo, which inevitably got us signed to our first record deal.

**AU: What made you guys different back then?**

Rob: Besides the fact that we kind of had our own sound in that genre, which we hold to this day—a sort of left-wing sound to metal, I think it was also because we were really young. We were the youngest band in thrash. Still are bro! We were all cousins to top it off, so there was a novelty factor as well.

**AU: How old were you when you started?**

Rob: We were gigging when I was 13 and Andy our drummer was 9. We were playing parties and clubs all around and were together for years before we got signed. We were just freaks of nature.

**AU: Do you guys still skate or surf?**

Rob: Dennis surfs like a mad man when he can. Skating not as much, maybe just a little fucking around or getting from here to there, but quite frankly there's going to be too much pain involved. We have tours to play!

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## Electro Quarterstaff, Part I "An Electrified String Quartet"

### Interview with Drew Johnston

By Pauly Hardcore & Jimmy Vertigo

Photos by Michael Aporius

Electro Quarterstaff is Josh Bedry, Drew Johnston and Andrew Dickens melting our faces on guitars, with Dan Ryckman pummeling our minds on the drums. Filling out the rhythm section is newest addition Marty Thiessen, manning up to wield the Bass of Doom. Enjoy this deep-sea adventure into the psyche of Drew J.

**AU: So after a self-released EP and 2006's Gretzky LP on Willowtip Records, you went from three guitars and a drummer**

**to incorporating a bassist. How was that transition?**

Drew: We started jamming with Marty Thiessen [formerly of avant-garde jazzers, Gardening with Alice] in December of 2006 and have since written three new songs with him in addition to drilling him on the old material. Before Marty entered the picture, our music was basically "tennis without a net." There was a lot of very visceral, screwball serves and volleys but with no real backbone or reference point to really punctuate some of more extravagant rhythmic excursions, in providing depth and contrast. I feel like he is kind of the goalie or gatekeeper of riffs, so to speak – always protecting the pocket and enabling the three guitars and drums to explore passageways and intervals that were never otherwise possible, or even available to us, without an actual rhythm section holding down the fort. Now everybody has more room to breathe and assert their strength and personality on their instruments. A certain weight has been lifted but added at the

same time. I'm finally hearing our music in UPPERCASE letters.

**AU: So you are telling us that Marty is the mad scientist and was the missing link in EQ?**

Drew: Marty is by far the musically skilled member of the group. He is extremely versatile in adapting his bass parts to compliment all the various guitar work and in establishing serious propulsion with Dan for the rhythm section. Marty has played everything from Indian music and reggae to the most slithery, unpredictable improv jazz-fusion. Literally a jukebox of ideas and influence. Some of the atonal intervals of my guitar riffs were a little foreign to him at first, not to mention our structures being very detailed and regimented, but he has the killer instinct and can trump any challenge on the instrument in virtually any musical context. Personally, I think the material we've written with him is our most potent and uncompromising. Marty's presence on the bass has really been the secret ingredient in sewing the flesh of these new songs together by liberating the guitars to investigate some untravelled intervals. The old songs from Gretzky even sound like they got a nuclear B12 shot as a result of his bass work colouring and further defining the weight of the material. Unlike the rest of the band, Marty has background in harmony and theory and can drastically adjust the harmonic compass of how certain riffs and melodies are perceived. He's like a tickle trunk of inflection and has many intuitive shortcuts up his sleeve with respect to approaching strange timings and layered harmonies. I can't believe we didn't have a bassist for five years; it's like getting a third nostril after being asthmatic all your life... especially with a juggernaut like Marty in the ranks.

**AU: For those unfamiliar with the band, how would you describe yourselves?**

Drew: I hate to use specific terms, but what we're doing is basically a strain of instrumental progressive thrash metal or "aggro fusion" with an emphasis on rapid-fire riff attack, layered harmonies and non-repetitive, schizophrenically mutating structures. I think we're getting farther

# WRETCHED WINNIPEG

and farther away from traditional heavy metal-derived techniques with the most recent material, but at its essence you can still hear subtle traces of "Ride The Lightning" and "Master of Puppets" in the black heart of our sound. We all listen to a wide variety of music and subconsciously incorporate stylistic aspects common to technical death metal, jazz, grind, prog rock, and impressionist/modern classical music. As far as metal is concerned, Gorguts and Voivod were insanely curious about their instruments and remain an enduring inspiration for us. We're committed to the constant challenge of pushing structural arrangements further than what could be expected, without embracing unnecessary emotional or musical clichés. All bets are off and there are no musical boundaries, as long as we all remain challenged and have fun. This band is the most liberating form of expression I could ever be involved with.

**AU: How did your relationship with the artist who did Gretzky's artwork – Blane Throttle – come about? Great stuff.**

Drew: Blane is a mutual friend of the band. We've known him for years and watched his style become increasingly original and grotesque over the years. Our concept for the Gretzky artwork was pretty vague, we basically wanted a tropical landscape littered with various sea creatures, like squids, dolphins, starfish, etc... adorned with certain tribal or aboriginal sensibilities. Earth tones and pastels were also suggested. Since Blane is a friend of ours, we were able to view work-in-progress sketches and give him feedback/suggestions concerning the direction, but ultimately we gave him free reign to trust his own artistic instincts with regards to object placement, character relationship and in some cases, colour selection. We knew that his twisted, idiosyncratic vision would translate effectively in representing our music. His imagery juxtaposes elements of the macabre and absurd disharmony with childlike nostalgia.

*Stay tuned next issue for part 2 & the dramatic conclusion*



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**06.07.2008 TREE BURNING w/ EYE IN THE WELL**

**06.08.2008 NEURAXIS w/ FUCK THE FACTS**  
**& GROSS MISCONDUCT**

**06.13.2008 LEFT SPINE DOWN**  
**"TOURING FOR VOLTAGE 2008"**

**06.14.2008 DEFECT w/ RIPCASE**

**06.20.2008 DATALINK**  
**ELECTRO INDUSTRIAL/ EBM/ SYNTHPOP**  
**w/DJ KOSMONAUT**

**06.21.2008 MOSE GIGANTICUS w/ THE EMOTRON**

**06.25.2008 CHRISTIAN HANSEN AND THE AUTISTICS**  
**w/ BLITZEN TRAPPER, LIBRARY VOICES**  
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by Ricky JaK

Mexican Power Authority are back after a ten year absence and have played two successful and fun live shows. Having got mainstream newspaper coverage in their home town, it's time the underground had its turn and dug up some info on this intricate and breathtaking band that you may or may not know. As I listen to the MPA double LP called "Haiku...Gesundheit" I hear a lot of historical Victoria music sounds. With the initial burst of punk over with and the metal years of Victoria just cresting in the late 80's, MPA entered into the 90's with a sound like a Harvest of Seaweed mixed with some newer blends of grind, jazz, and a tweak of metal.

MPA is taking my virginity by being the first ever band I interview for AU... they said they'd be gentle. Well, Kev did anyway...

Jason - vocals / James - bass / Kev - guitar / Lincoln - drums

#### THE PAST

**AU: How did the name Mexican Power Authority come to be when none of you look Mexican?**

Kev: After I left MOC ('87) I was jamming with Peter and Dan from Noise Generation, and one of them somehow came up with that name. We never really used it so it was kicking around for a couple years, until eventually when this band came into existence it just seemed like the right name somehow.

James: Imagine a shanty town in the middle of a desert with high voltage power lines running through it. I've since found out that there is a thing called the Mexican Power and Light Authority that is pretty much run like a fascist organization.

**AU: What happened at the end of the eighties to make MPA emerge with the sound it did?**

Jason: I think that at the end of the 80's there was an extremity climax amongst

a number of groups who started breaking all the stereotypes, and we were among those few.

Kev: Personally I had just had it with all the shit I was hearing, including the band I was playing in at the time, and started to feel like it would be fun to just play in a hardcore band again.

James: In the midst of the post punk hangover it was time to just have some fuggin' fun - everything became so official then. It was like freeze-dried, salmon-farmed punk.

**AU: Metal was part of the equation. How come MPA didn't take to the stage with an all out metal sound back then?**

Kev: Well that's it, it was just part of the equation. Metal generally tends to be a bit too formulaic for me personally to want to adhere to exclusively. I'd already done that with MOC and got really bored with it "having" to be this certain way.

Jason: I would say our collective machismo and testosterone is just so LOW and subdued, and metal guys

tend to be kind of over the top.

**AU: You did a tour some ten years ago. Where and any memorable moments?**

Kev: Across Canada as far as Quebec City. It was all pretty memorable, 16 shows in 19 days, 11 500 km... there

are dozens of stories.

Jason: Playing Regina with VOMIT was great.



Accidentally leaving Jeremy at a gas station on the prairies was pretty funny. He forgave us...

Kev: That was in Calgary, after we came over Rogers Pass with NO BRAKES.

James: Then there was the Montreal gig with 25 cop cars full of riot cops circling the gig, and Jason defusing the crowd.

Kev: I recall a fair amount of police presence and hassle, overall. We drove from Toronto to Edmonton in 47 straight hours. By the end of the tour I got so overfatigued and dehydrated from way too much Petro-Can "Rip City" coffee that at one point I was hallucinating that I was trapped in a steel box with three giant insects.

#### The Future

**AU: How does the international**

**world except MPA, what kind of response did you get and do you get now?**

Jason: Since 1991 we have always had a strong international following, especially in Europe, but also Latin America, Asia, Russia, Iceland, parts of the Middle East and Africa, etc. We have fans in over 50 countries.

James: I always had this image of our fans that I call the "negative 3%". But they seem to be everywhere. People seem to appreciate us more the greater distance they are from the epicenter of the explosion.

**AU: MPA played their first show in ten years last November - why the decision to start playing again?**

Kev: Keith from Scratch Records asked us to play a gig for the 20th anniversary of his store and label, and it just seemed like the right moment.

**AU: What will the future hold for MPA?**

James: The plan is to cool it on live shows for awhile and come up with 12 or so new songs; we have several in the works right now.

Kev: Whenever we get ready - having found another drummer - we'll record a new album.

James: The online release should be around year end. I'm sure there will be some limited edition vinyl as well.

Jason: The new material is a lot stronger; I think the 10 year break has given us a lot of perspective on what does and doesn't work.

Kev: It's like the same group of weirdos, but with higher quality control.

www.mpacanada.com

www.myspace.com/  
mexicanpowerauthority



underground styles - hardcore, punk and metal finally met at a crossroads and produced crossover and the first wave of grindcore. There were



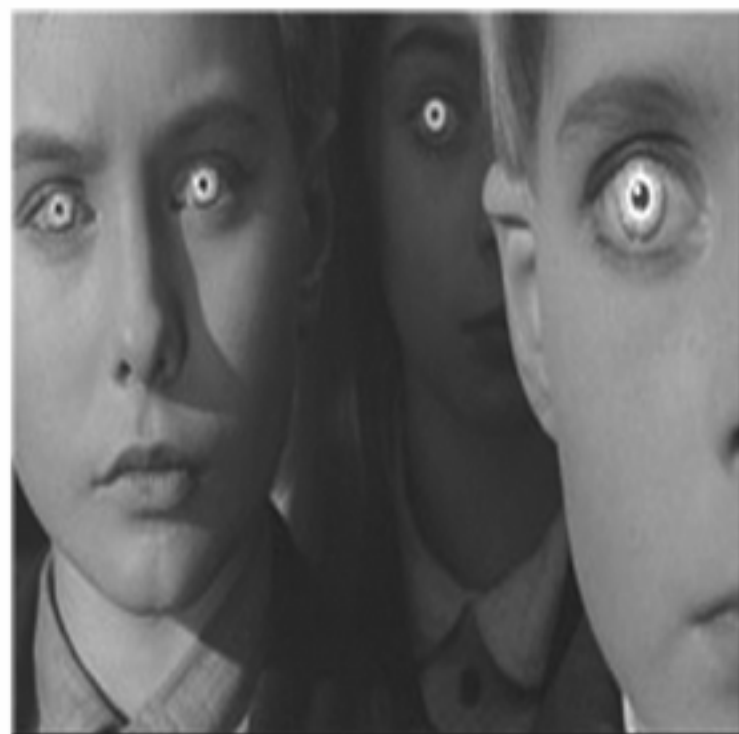


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# terminals

By Uncle Anus

There is an endless supply of bands that form with musicians who have all played in other bands. But every now and again, one of those “all star” lineups has just the right chemistry, and the result is nothing less than a Marshall amp cranked to 11. Navigating the broken steps, I



Jules: Are you trying to say its punk, possibly hardcore?

Roddy: With a side salad of Tiger beer!

**AU: I can see the vast treasure of empty Tiger beer cans filling your rehearsal space! Are Terminals sponsored by the Singapore Brewing Company?**

Roddy: We wish!

Jules: We only drink it 'cause it's cheap.

fuckin' milk?

Jules: That's probably where we get the “/hardcore” part.

Roddy: Fuuuuck... I really have no idea what I was talking about or where I was going with that...

**AU: That's Hardcore! Tell us about the Restarts show tomorrow night. How did you guys swindle your way onto such a great bill?**

Jules: Well, Kieran the bass player is originally from Toronto and we all hung out.

Twitchy: Yeah, it's the Toronto old farts show! All the old boys who still have enough energy to shake the dust off their bones are playing!

Where should I start?

Twitchy: How about starting with the big cum stain you're sporting on your shirt there, Roddy?

Jules: Don't say that! It's not true. You're just trying to tease him when you should be focusing on promoting the band!

Roddy: Umm, actually, it's unfortunate but true.

**AU: How did you get cum on your shirt?**

Twitchy: He got it on the bus!

Roddy: Hehe, yeah. I was a little short for beer this morning and there was this old guy on the bus...

Jules: Roddy, stop!

Twitchy: No... Roddy, Go!

Roddy: Just kidding. I'm not going to tell you where the fucking cum came from!

Twitchy: You know where it cums from!

Roddy: Fuck you! How about we talk about you instead! Like, the time you threw down your bass in the middle of a set and went looking for beer. You went behind a curtain and came back with...

Twitchy: Cum on my shirt?

Roddy: Fuck off with the cum on my shirt!

**AU: Where is Terminals' favourite place to play?**

Twitchy: I always like playing Peterborough. There are never enough shows there so the kids are just starving for live bands. They really get into it and thrash hard.

Jules: In Toronto, Sneaky Dee's is the dog's balls, but my favourite shows are in Montreal.

Roddy: Montreal is fucking great!

**AU: How the hell do you make it to Montreal? I've seen your tour bus!**

Jules: Ha, ha! Someone else drives us. None of us has a license so we push our gear to local shows in a shopping cart.

Roddy: Don't forget our winter tour bus!

Twitchy: Yeah! The Toboggan! Now that's punk!

Jules: /hardcore.

Twitchy: With cum on your shirt!

Roddy: Fuck off!

**AU: I've heard rumour that Terminals is**

## TORONTO TRASH

to get to say a “last words” type thing in this interview?

**AU: Sure, so... any last words for Absolute Underground readers?**

Twitchy: I just wanted to say: hire prostitutes to kill pimps because unemployment sucks. Up the punks and suck my balls.

**AU: Your balls, or all three Terminals' balls?**

Twitchy: All of our balls!

Jules: Mine are too big to fit in anyone's mouth!

Roddy: Oh, I get it now. You mean all three of us. For a second there I thought you were calling me a eunuch!

Twitchy: With cum on his shirt!

Roddy: Fuck Off!

(www.myspace.com/theterminalsrock)



descend a crooked and narrow staircase in 17 Mitchell House as the chaos of old school punk/hardcore greets my anxious ears. The beer drenched three are Jules [Repeat Offender, Spotty Botty], Twitchy [Chachi on Acid, Shitloads of Fuck All, Hobo Banditos], and Roddy [Repeat Offender, Ethyl Mormans, Spazms, Spotty Botty]. Complete with cum stained t-shirts, they are Toronto's own... Terminals.

**AU: Let's start with one of the worst questions that interviewers typically ask bands. For those AU readers who have not heard Terminals yet, how would you describe your own sound?**

Twitchy: It's nothing like the new shit they call punk that plays on the radio. We sound more like the traditional punk bands of old. Classic punk with a touch of... um... well let say it's kinda like... well, sorta...

Roddy: What are you talking about? I think it tastes great!

Twitchy: All I know is that they deliver it to the beer store on Thursday at noon, and by 12:05 p.m. they are out of stock and we do not have much room to practice!

**AU: What about smoking pot?**

Roddy: Oh fuck! When we were all living together we used to get hash fits and skip school together. One day we came home to nothing but McGuinness Silk Tassel to drink. After a few shots we smoked a huge fuckin' hash joint and went back to Sheridan College. With major pasties drying our mouths we went into the cafeteria. We wore baggy clothing, you know, so you could do the old, “grab a chocolate milk” and Psheeeew! Like that! It would flip down your arm and out of site of the cashier...

Twitchy [to Jules]: Is he really using this interview to talk about stealing chocolate

Roddy: [Muttering to himself] ...must remember to talk more about the band and less about chocolate milk.

Twitchy: In all honesty, we are pretty enthused to be a part of this show. Those old bands still know how to rock better than most bands of today.

**AU: I'm looking over your set list and notice songs that I have not heard before.**

Jules: We thought we would introduce the crowd to some of our new stuff.

**AU: But aren't the songs on your CD the new ones?**

Twitch: We have enough songs to record two CDs but only enough cash to record one. Remember, this is a punk band.

Jules: /hardcore.

Twitchy: Ha! Yes!

**AU: Can't forget /hardcore! Tell us something that is Absolute punk.**

Roddy: Oh fuck! There is so much to tell!

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# TYRANTS BLOOD

## Prophecy of Punishment

by Bubba

After watching Tyrants Blood kick everyone's ass at Logan's on Friday night, I had to ask some questions of Vancouver's death/thrash metal heroes. I want to point out that Tyrants Blood are a rad group of guys – totally supportive of the metal scene here in Victoria and Vancouver as well as the whole metal community. With so many metal styles out there now, it's refreshing to see a band true to the roots of the genre, mixing in the new with a solid base of the old. Truly, Tyrants Blood is a force to be dealt with in the metal scene! Marco Banco, guitar, was nice enough to give me some insight to the band.

**AU: You have three releases to date. Are you going into the studio soon?**

Marco: Yes, we will be in the studio by the summer time. We have to finish up the final pieces on about four tracks and we will be good to go for the next full length. We may possibly release a live album before or around that time, also.

**AU: The newer releases, the three-way split CD and the five-song EP, Prophecy, are brutal. The speed is sickeningly fast and unrelenting in power. Are there any new sounds or styles that you guys are going to unleash on us with your latest?**

Marco: Well, we hope to progress constantly with our sound and style. This is the goal. But also, we will hope to remain true to ourselves and be as natural as possible with our writing. The newer material remains in the same extreme style but we seem to be incorporating more peculiar time signatures in the music without making any ridiculous new school wankery. We try to stay away from that as much as possible.

**AU: How long have you guys been involved in the metal scene? I am**



**guessing the combined age of the band members is over 100 years of metal! Haha.**

Marco: Ha, ha. Yeah, especially myself. I started in Witches Hammer, back in the mid-80s, so old that it was the first speed metal band in British Columbia. In fact, we couldn't play with any other bands except punk and hardcore groups because the metal scene was glam back then and we were their Antichrist, until groups started to come about that played in the same sort of genre and style.

**AU: Having watched you back in 86 and 87, in the band Witches Hammer, I noticed the metal scene is much different than it once was in Vancouver. The metal scene has always been eclectic and odd but it seems we had much bigger shows and more of an all age's metal scene back in the late 80s than now. What is your take on this?**

Marco: The style was new and so it became somewhat of a movement and was on our own. We have grown up with it from the beginning. Metal is not new anymore and what is new is what has taken its place. Of course, mass media – such as the Internet – has dictated what is cool and what is not. So style and fashion play a much bigger role than ever in the youth of today. So therefore the metal scene as it has always been, is somewhat relegated to the alleyways and skids once again. I would agree that there was a time when it was much more of a movement in size and strength. This would also have to do with the fact that punk, hardcore, metalheads and skinheads all listened to a lot of the same groups back then and played on a lot of the same bills, so the shows were much larger. Today's shows pull 200 but back then, I remember 400-people shows to be the scene. I have some fairly killer shows on old VHS that make me go, "Wow!" when I look at them again from time to time.

**AU: You guys are going to Europe when? And what metal fest are you playing?**

Marco: 2009, with Diocletian and Ares Kingdom. We will be playing the United Metal Fest. Looks like a killer gig. Of course, any show outside of the country will expose us to all kinds of new people. We're looking forward to the adventure.

**AU: What are the essential metal bands that you found influential as a young thrasher in north delta?**

Marco: For myself, I grew up listening to my older cousin's Kiss, Ted Nugent, AC/DC, Blue Oyster Cult, Judas Priest, Black Sabbath, etc., etc.... But what really got me going was

when I heard Exciter's Heavy Metal Maniac, Venom's Black Metal, Destruction's Sentence of Death, Mercyful Fate's Melissa, Metallica's Kill 'Em All and Slayer's Show No Mercy and Hell Awaits. Also, Exodus' Bonded By Blood. These albums cinched it and then when Celtic Frost came out with Morbid Tales... that was it. I was done. I wanted to do something like that.

**AU: Which bands have you guys played with that stood out for you? Are there any bands you want to play with on tour? I personally think a world tour with Toxic Holocaust is in order!**

Marco: Horde of Anachron, Mitochondrion and Warmarch have been killer shows for Tyrants Blood. I believe that any group true in their style, like Diocletian, Ares Kingdom, Nifelheim and anybody else in this style would be complimentary on any show bill on any given night.

**AU: Any words on the Ross Bay Cult, for the unknowing?**

Marco: Ross Bay Cult belongs to a few that still believe in something we created through the years together. Ross Bay Cult is a belief and is eternal. To write about it takes a long time and really is something that is now locked behind a massive iron door marked "Private." Too many folks and weird bandwagoners ride on that time and cheapen and bastardize things that they don't know anything about. It's too easy to try and claim, or water down with just a phrase. So I leave it to the brotherhood and leave it there. That way it stays put and the dogs are left outside where they belong.

**AU: Back in the day, playing the New York Theatre and Kennedy hall, the shows were more of a mix: metal, punk and hardcore were all together. I thought it made more of a strong following, featuring something for everyone. I find now most shows are tailored to one genre of music. Do you think this is a bad trend in the underground music scene? Or with all the strange shit they call metal on TV, is it needed to keep true metal alive and well, now that it is more accepted in the mainstream?**

Marco: Yes. Exactly what I said earlier. I agree fully. Good music is good music. Fuck the trends. In fact, knock them right out. I want people to like it for themselves and not what they're told to like. That's what it's all about. If you don't dig it, say so! Don't like something or hate it because it does or doesn't fit in. The glam-y black metal scene has caved in on itself for just this reason. Too many pretenders, phonies and chicken shit conformists out there rallying under one flag for a belief that isn't even their own. How the hell does that work?

**AU: What are the plans for Tyrants Blood in the future, besides kicking everyone's ass with brutal music?**

Marco: Just that – rolling on, writing and recording. Playing and destroying everything in our way. We are Tyrants Blood and we play for the legions, not the trends. We tear it up so you can tear it the fuck down.

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## R.I.P. The Father of LSD

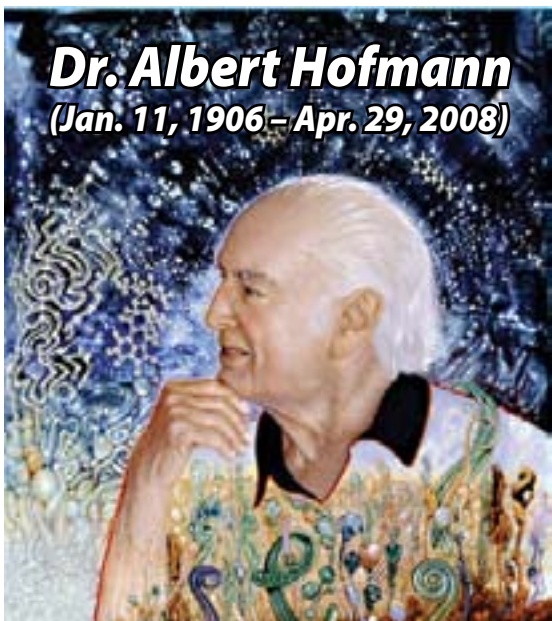
"You, my dear friends, and millions all over the world who now commemorate the 50th birthday of ergot's child, we all testify gratefully that we got valuable help on the way to what Aldous Huxley said is the end and the ultimate purpose of human life-enlightenment, beatific vision, love. I think all these joyful testimonies of invaluable help by LSD should be enough to convince the health authorities, finally, of the nonsense of the prohibition of LSD and of similar psychedelics." Dr. Albert Hofmann, celebrating the 50th anniversary of his first LSD experience

Dr. Albert Hofmann the first person to synthesize, ingest and experience the psychedelic effects of lysergic acid diethylamide (LSD-25) died as a result of a heart attack on April 29, 2008 in the village of Burg im Leimental, Switzerland, he was 102. Dr Hofmann follows his late wife Anita, who passed away this past December.

A brilliant chemist who developed several still used medical compounds, authored 100's of papers and several books. Hofmann is most remembered for his pioneering psychoactive drug discoveries both in the lab and in us. Working with ergot, a fungus which grows on cereal grains, most commonly rye, he first synthesized LSD in 1938 however it was not until April 19, 1943 at 4:20 pm that Albert Hofmann intentional dosed himself and took the worlds first full-blown acid trip. Years later, after reading of the work being done by R. Gordon Wasson he became interested in the magic mushrooms used in southern Mexican native rituals, and in 1958 was the first to identify, isolate, synthesize the active compounds psilocybin and psilocin. The seeds of the Mexican morning glory species Rivea corymbosa (called Ololiuhqui by the natives) also intrigued him. He was surprised by his findings that the active compound, ergine (lysergic acid amide), was closely related to LSD. In 1962, he and his wife Anita traveled to southern Mexico searching for the plant "Ska Maria Pastora" (Leaves of Mary the Shepherdess), known now as Salvia divinorum. He was able to obtain some but was never able to isolate the active compound (diterpenoid Salvinorin A).

The effects and alterations of Hofmann's "problem child" LSD, on the world are incalculable. Much of our art, music, literature, and philosophy has been influenced by the psychedelic experience. Like many who would follow, Hofmann said LSD and the other psychoactive

## Dr. Albert Hofmann (Jan. 11, 1906 – Apr. 29, 2008)



drugs "changed my life, insofar as they provided me with a new concept about what reality is," he said. "Before, I had believed there was only one reality: the reality of everyday life. Under LSD, however, I entered into realities which were as real and even more real than the one of everyday." He also "became aware of the wonder of creation, the magnificence of nature and of the plant and animal kingdom. I became very sensitive to what will happen to all this and all of us." Hofmann called LSD "medicine for the soul" and was frustrated by the world wide prohibition that has pushed it underground saying "as long as people fail to truly understand psychedelics and continue to use them as pleasure drugs and fail to appreciate the very deep, deep, psychic experiences they may induce, then their medical use will be held back."

In a 1996 interview he said "Those doors of perception must be cleansed. And if the experience does not come spontaneously, on its own, then we may make use of what Huxley calls a gratuitous grace. This may take the form of psychedelic drugs, or perhaps without drugs through a discipline like yoga. But what is of greatest importance, is that we have personal experience. Not words, not beliefs, but experience."

Have you ever been experienced ? I have.

Thank you Dr. Hofmann



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## Danny Vapid of the methadones

### Gonna Have Fun Tonight!!

By Chuck Wurley

This guy really needs no introduction, but since that is what we do around here, I will give him one anyways. Dan Schafer: aka. Danny Vapid, or just Vapid. He has played in some of the best pop punk bands to ever grace this earth. Vapid played in Screeching Weasel on and off for years. He played in the Queers, was in the Riverdales (for all three albums, and the infamous tour with Green Day) and has since formed his own band, the Methadones. That good enough for you people? Good. Now read what Dan has to say.

#### AU: You joined Screeching Weasel in 1989 as the bass player?

Dan Schafer: Right. I replaced Warren Ozzfish under the ridiculous pseudonym Sewercap.

#### AU: You co-wrote a lot of songs with Ben while in the group? Who else wrote lyrics/music?

Dan Schafer: John Personality came up with some music on Wiggle. John Jughead contributed musically on the early releases.

#### AU: You were on, My Brain Hurts and then Wiggle, but not How to Make Enemies... then back for Bark Like a Dog in 1996?

Dan Schafer: Right. Ben and I had a falling out and I was replaced by Mike Dirnt. We then, somewhat, worked out our differences and I joined the Riverdales. After that, the band ran its course and we came back for another SW record.

#### AU: In 1994 you were also on the Queers album Beat Off, and the Surf Goddess EP. As well as their 1994 live album, Suck This?

Dan Schafer: Right. SW wasn't very active at the time and the Queers needed another guitar for the live show. I liked the Queers a lot so I was happy to play on those records and do some touring with them.

#### AU: You and Panic both quit Screeching Weasel by 1997's Major Label Debut?

Dan Schafer: Ben and I had another

falling out. A cold war followed for about three years. Around 2000 we made peace and have been friends since.

#### AU: Tour stories of the days in SW? Funniest things that happened? Meet any nice girls?

Dan Schafer: The first SW tour I was on was in Ben's car. We borrowed equipment for the entire tour. Our first show was in Oregon, which took us about two days to drive. It was pretty fucked up. The shows that followed were really far apart. We sang "99 bottles of Beer on the Wall" quite a bit, brought a flat tire up on stage at Gilman Street. Not sure why. I guess we were trying to make the best of it, which is all you can really do. By the time we got down to Arizona most of our vinyl of Boogada had warped from the heat. The few that we had left were sold on the rest of the tour. A skater kid in Pensacola, Florida, broke one in front of us because he didn't like Ben. We played a backyard party full of Nazi skinheads that broke out into a brawl. That one scared the shit out of me. Aside from the tour being a bit of a disaster there were always people doing outrageous shit. People would get naked. One kid actually tried jerking off underneath me once. He looked embarrassed by his flaccid penis. There were about 600 kids so we were packed in like sardines. At least 30 or 40 saw this kid and finally, when I made eye contact with Ben and gestured downward, his eyes bugged. We all laughed.

#### AU: You and Ben and Panic formed the Riverdales in 95-ish?

Dan Schafer: Yes. Supposedly SW was done and we were on to something new. Ben asked if I wanted to join the band and I accepted as long as I could sing my songs. We agreed that the writer would sing his songs and we would share publishing rights equally.

#### AU: What was it like to be in SW, I mean you had been a big fan before hand, is that correct? Did your dreams come true, haha?

Dan Schafer: I was very excited to join the band. I sang in a hardcore band called Generation Waste before I was asked to join. We played with SW a few times. I got to know Ben and John who grew up a few suburbs

over from where I did, so in a way it all kind of made sense. By the time Boogada came out I was sold on the band. I listened to that record every day. I came into the band knowing the material well.

#### AU: In the liner notes to, Kill the Musicians Ben hints at the Riverdales, when he talks about playing more Ramones like stuff and calling yourselves anything but SW. Comments?

Dan Schafer: I tried to picture what Dee Dee Ramone was thinking and then write. Like, if I was Dee Dee how would I write a song? And then a song would come. It was a fun thing to do for a while but I couldn't picture doing that for too long.

#### AU: The Riverdales was taken from the Archie comics obviously? Who's idea was that? Was there a story behind it?

Dan Schafer: That was Ben's idea.

#### AU: Punk Rock Local 27?

Dan Schafer: Same.

#### AU: Will the Riverdales ever play again? You and Ben did a tune at the Insubordination Fest this past year.

Dan Schafer: I doubt it, but never say never. Ben's busy with his solo thing and I'm busy with the Methadones.

#### AU: When was it that the Methadones were formed? It was originally you, B-Face, and Lumley? Obviously after the first CD, Ill At Ease, came out you guys got pretty serious about it – as you have been quite prolific!

Dan Schafer: We first formed in 93 as a side project. I couldn't find members so we faded away. In 99 I tried to get

it going again. I was living in DC at the time so I recruited B-Face and Lumley. The long distance thing didn't work out too well. I moved back to Chicago and went through a short stint of line-ups before getting the guys I have now.

#### AU: You guys are quite established and happy on Red Scare Records now? And have been touring quite a bit over the years. Even got around the U.S. with the Queers?

Dan Schafer: Right, we have a new record, This Won't Hurt, on Red Scare, which we're pretty happy about. We've done some touring out west with the Queers and plan on hitting Europe and

the U.S. coasts sometime this year.

#### AU: And you are a five-piece these days!!!

Dan Schafer: Yep. It's easier to sing and I have a guy who sings more backing vocals.

#### AU: When are you coming back to Canada? I will get you a show with or without the Queers!

Dan Schafer: Hopefully soon. Thanks. (For more information on the Methadones, go to: [www.myspace.com/themethadones](http://www.myspace.com/themethadones))

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## TESTAMENT = “Killer!”

By Dave Bertrand

Testament is the most steadfastly awesome American metal band to survive the 80s heyday. There’s been a gazillion line-up changes and shitty luck but they’ve never really faltered. Observe these moments of glory: the “10... 9... 8... 7... 6... 5...” countdown to “Demoniac Refusal” with its rumbling chug-a-thon, the loopy bass intro to “Souls of Black”, the tripped-out fuzz/wah-stomp of “Hammer of the Gods” and the soaring, thrash n’ roll rush of “Electric Crown”, etc...

Since the big split of 92, Testament have cycled through almost every metal MVP alive – John Tempesta, James Murphy, Gene Hoglan, Steve

DiGiorgio, all three Slayer drummers – while singer Chuck Billy and riff-lord Eric Peterson have carried the torch, from near death to the recent rapturous reunion with [most] of the classic line-up: Greg Christian on bass, Alex Skolnick on lead guitar, plus wayward stickman Paul Bostoph [Slayer, Forbidden, Exodus].

They’ve recently come out with their first new studio album in nine frickin’ years, The Formation of Damnation and took to the road with the Metal Masters Tour playing alongside Judas Priest, Heaven and Hell and Motörhead [!!!!]. As for Damnation – after the glut of sub-par Testament re-hashes and re-recordings bombarding us since Chuck Billy’s bout with cancer, in 2001, it’s about time for new, old-school thrashletics. Says Eric

Peterson: “The Formation of Damnation could be 1988’s The New Order’s Big Brother.” Yes. Yes! YES!

**AU: Life is good?**

Eric: Yeah, it goes up and down. And right now we’re up a little bit. You just ride the wave.

**AU: Paul Bostoph – last with Testament in 93 – is back on drums, but weren’t you guys just recording with Nick Barker [Cradle of Filth, Dimmu Borgir]?**

Eric: That didn’t work out. I mean, it worked out musically but we had some problems with immigration and visas and stuff like that – we didn’t have a visa while we were on tour. Then he got deported. They were slapping our hand, which is understandable. Play by the rules. Get caught. What’s weird is that at the same time [Paul Bostoph] had just quit Exodus and was available.

**AU: Half the best metal players of all time have played in Testament.**

Eric: Yeah, playing with all these great drummers has really inspired me and kept my licks up and kept Testament heavy. People complain about it, but it’s kept me fresh.

**AU: Why is it so hard to keep a band together?**

Eric: Well, a lot of those drummers that we picked are top-notch drummers. They’re looking for a good gig but we don’t tour that much; we go out and do weekend shit. A lot of those people are like, “Dude, let’s go out on tour and stay a year...” We realistically could stay out for three, four months and make money, which is what I would like to do. But Chuck has a day job and I was working around Chuck’s schedule. It’s not something I was happy with, but I didn’t want to go, “Yeah okay, well I’m gonna get a new singer.” Haha... that’s not gonna work.



**AU: Chuck has a day job? Is he still paying cancer treatment bills?**

Eric: No. If he wanted to he could quit and we could tour. He’s just... there was a time where we weren’t touring that much and things weren’t looking too good. He’s got a good job, ya know? It kind of opened that door for everybody else: Alex has got his TSO [Trans-Siberian Orchestra] and his jazz thing [Alex Skolnick Trio], and I’m doing Dragonlord [Eric’s black metal project] on the side.

**AU: Moving on, the cover art for The Formation of Damnation has a swarm of angry angels flying from the White House...**

Eric: [Laughs.] Yeah, basically it’s the fantasy version of what Judgment Day would be. And since it’s the original line-up I wanted something that was similar to the Practice and Souls of Black cover with the five figures, and the sky and the vanishing point in the middle. I got a lot of influence from [Gustave] Doré’s paintings... then, I dunno, I picked the Vatican, the White House and Parliament to be all on fire. [More laughs.]

**AU: Thoughts on The Formation of Damnation?**

Eric: I think it sounds like just Testament, ya know? Sometimes it reminds me of The Gathering – the title track reminds me of “Legions of the Dead” or “The Fall of Siplodome”. “The Evil Has Landed” could’ve been off of The New Order or Practice. “More Than Meets the Eye” reminds me of “Restless and Wild” [Accept!], or “Barracuda” [Heart!], or a “Raging Waters” type riff.

**AU: And then there’s Alex’s song.**

Eric: Yeah, “F.E.A.R.” That one’s really old school sounding. It’s great. It’s a fast one too, which I like. When he told me he was gonna write a song I was thinking it was gonna be more like “Deadline” or something. Something softer, more kinda rock. But when I heard that badabadabadabada double-bass, I was like, “Yeah, A!! Killer!”

**AU: It’s been a looong time since you guys have done a proper soft ballad. [They’ve only done three in 20 years. All are excellent.]**

Eric: Yeah, actually we had one written. Musically, it’s just off the hook, it reminded me of something off Lovedrive by the Scorpions. Really cool, really

melodic. Vocally, I think Chuck just wasn’t ready yet. I’m kinda glad we waited – it’s too good of a song to just kinda compromise. It’s gonna be on the next record. I know Chuck will hear it a little bit different this time.

**AU: Is this reunion line-up gonna stick?**

Eric: I sure hope so. I mean, of course working with Chuck is always killer. I know what the end results are gonna be. Having Alex back is awesome. And then Gregg on bass, he’s like Geddy Lee or Steve Harris. I think as long as Chuck and I stick it out... even without the original guys we still made top-notch records. Low is probably one of the better ones. James Murphy, he really did a good job man. I’ve seen a quote he gave us on the new record, “I’m fucking pissed. I no longer play on the coolest Testament record.” [Laughs.] As long as Alex is in to playing heavy stuff – that’s the whole key point in the past that kind of separated us, his love for jazz. I dunno why we just didn’t go, well, let’s not tour as much and just do a different trip, ya know? But we were young, and maybe we were all kinda control freaks. Now everybody does what they want.

**AU: What about original drummer Louie Clemente? He was stellar on 2005’s Live in London.**

Eric: He really did step up. But he’s got this problem with one of the bones in his feet and with his ankles and tendonitis and stuff like that. And we talked him into, like, “just plan one or two songs.” He ended up playing half the set! And later that year,

he ended up going to Japan and Turkey and all these other places with us. I dunno if he just got cold feet, or if he just decided that maybe his old lady wasn’t digging it... but what he does with his life now is amazing – he does this art and antique stuff. He’s really, really good at it and he loves it. And he loves music as well but I think playing drums and music was more of his adolescent thing. He kinda grew up. I mean, I grew up too but I love Metal. There was no way that I would ever not play metal.

**AU: What about when lounging around the house?**

Eric: I recently just blew my stereo up, in my car, by listening to the new Amy Winehouse album. I like to bust out my old live records like Mahogany Rush Live, All the World’s a Stage by Rush, tripping on a lot of 70s rock guitar stuff.

**AU: Live at the Fillmore [1995] is one of my all-time favourite live albums.**

Eric: It is a good record. Some of the stuff’s a little quick for me. The drummer, Jon Dette, he has a... tempo problem. Fuckin’ played everything hella fast. “Low” was like, “gidagidagida gah! Gidagidagida gah! Gidagidagida gah! Gidagidagida dah DAH!” It was like, “dude, woah!” But some of the stuff sounds better fast, like “Dog Faced Gods”. And “Apocalyptic City” came out fuckin’ smokin’ on there. We brought that back in the set now – we play “Apocalyptic City” live.

**AU: Do you still play non-Alex years stuff now that Alex is back...?**

Eric: Yeah, we’ve been doing “3 Days in Darkness”, “D.N.R.”, “Low” and “Trail of Tears”.

**AU: Killer! Stoked. Last time Testament came to town I was underage and couldn’t get in. Now, the Metal Masters armada won’t make it to Western Canada but look for Testament and Judas Priest to liquefy your metal mind this July at:**

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Photo by Jamie Drouin

Bottom left to bottom right are: Ricky Hard, Miss Bunny Ruffles, Wild Honey, Midori Colada, Champagne Sparkles, Kitten Kaboodle and Miss Rosie Bitts

## A sweet slice of cheesecake

By Pam Lloyd, aka Bunny Ruffles

They are veterinarians and bureaucrats, office workers and scientists. They are also starlets stepping out into the Victoria burlesque scene with their own powerful D.I.Y. confidence. These ladies are the Cheesecake Burlesque Revue.

The Cheesecakes formed in July 2006, and took on the name The Cheesecake Burlesque Revue in January 2007. Since their inception they have been featured in numerous news media, including gracing the cover of the Monday Magazine summer 2007 issue. They regularly perform to packed crowds at Lucky Bar, and have travelled on successful tours in Vancouver, the BC interior and southern Vancouver Island. Individual Cheesecakes have performed as far away as Berlin, Edmonton and the Burning Man festival in Nevada. The group just took home their second Monday Magazine

award this year for "Hardest Working Person(s) in Local Dance."

A typical Cheesecake Burlesque show is anything but typical. Each Cheesecake has her own individual character style, and the troupe has an amazing variety of acts.

The Cheesecakes wrapped up a successful spring tour which took them to Powell River, Nanaimo and a sold-out show in Victoria. The circus themed shows, entitled "Welcome to the Funhouse," were to raise funds for the troupe's upcoming trip to Miss Exotic World in Las Vegas, where they will be performing at a gala event.

Miss Exotic World, officially the Miss Exotic World Pageant and Striptease Reunion is widely known as the "Miss America of Burlesque" and is a gathering place for burlesque performers from all over the world. It attracts stars of the neo-burlesque scene along with legends of burlesque such as Blaze Starr and Tempest Storm.

To pay for the troupe's way to Vegas (and their oceans of costumes and glitter), these burlesque ladies have

been setting their business minds and glue guns to work. The group has successfully been selling their hand-made merchandise at shows for over a year. Audience members and fans can buy silk screened t-shirts, scarves and panties, along with Cheesecake pin-up collector cards and photos.

Now they are taking on the Internet. The troupe launched their webstore last March, specializing in pasties (also known as nipple tassels). Browsers stopping by [www.cheesecakeburlesque.com](http://www.cheesecakeburlesque.com) will find dozens of styles of nipple tassels for everyone's taste, ranging from the heart-shaped pink sequined "sweet heart" to the leopard print "cat scratch fever" to the "sexy bitch." Each nipple tassel kit includes a Cheesecake Burlesque collector card, extra double-sided pasty tape, application instructions and tassel twirling tips. The website also features fringe thong panties and "Make Tassels not Hassles" t-shirts.

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## GLOBAL METAL - Interview with Metal Documentary Producers Sam Dunn and Scot McFadyen

by Ryan Dyer

In preparation for my interview with Sam Dunn and Scot McFadyen, I must have watched Metal - A Headbanger's Journey ten times and the screener they sent us for Global Metal another three. With such a bulk of information coming from the two documentaries, it was no easy task coming up with the most relevant things to bring up in the small time I would be speaking with them. Talking with bands about themselves is one thing, but when you're talking about the entire idea of metal with someone who has studied it and it's people, it's a little daunting on the nerves. Global Metal is everything you could ask for and more when comparing the two films. While some of the best Sepultura, Metallica and Scorpions fans will recognize the live concert clips in Brazil, Japan and actually Iran from watching the film Soundtrack to War, the rest was certainly an eye opening experience. So join me as I piece together my vicarious Global Metal experience...

Metal - A Headbanger's Journey was a phenomenon. Not only being a comprehensive look at the beginnings of metal to the bands of today, Headbanger's Journey explored topical subjects in metal such as gender and sexuality, religion, censorship and satanism which made it stand apart from most VH1 counterparts. It started off as an idea for a book when co-creators Scot McFadyen and Sam Dunn met in 2000. They soon decided to combine McFadyen's music supervising experience from films like Fubar and Ginger Snaps with Dunn's anthropological know-how to create a documentary.

"It wasn't easy to get people interested, we had to write the managers these long letters", says McFadyen on the early trials of getting the film up and going. They worked on the documentary sparingly for years whilst doing other projects.

Convincing Sam to be the film's host didn't happen until later, as the first and easiest way to do the film would be a generalized

documentary about metal from it's roots up, and maybe (if they're lucky) include a famous musician to narrate it like Bruce Dickinson. Injecting Sam into the picture as an on screen navigator and character that people could latch onto would be the formula that turned Metal - A Headbanger's Journey into a smash hit. He was an embodiment of every metal fan who has wanted to ask those questions, and each one is explored richly. He isn't someone who stands on the sidelines or pulls punches. He is in the pit right there with us, and his honesty and intellect were a perfect combination which attributed to it's immediate success.

After a five and a half year quest to completion, Headbanger's Journey made it's debut at the 2005 Toronto International Film Festival, where soon after they sold it to Seville, under Warner Brothers Pictures to get a theatrical release. The success was enormous. Metal fans from around the world had found in Headbanger's Journey, a voice they could call their own, a liberation of how people perceive metal. People could show it to their grandmothers in hopes they'd finally understand where they were coming from.

Dunn and McFadyen were flooded with email responses from several different countries, some that they never knew experienced metal or had a full fledged scene. When asked if it was the obvious decision to do Global Metal after Headbanger's Journey, Dunn disagrees, saying that continuing on with some of the unexplored topics such as race and drug use in metal would have been the easiest sequel. But Dunn and McFadyen chose to take the more challenging route. These were uncharted territories where they knew almost nothing of the bands they were going to interview. Armed with an interpreter, they set out to explore the globalization of metal in countries you'd seldom connect the music with.



### BRAZIL

Brazil is the first stop on the journey, and is known mostly for it's most famous metal export, Sepultura. Max Cavalera is one of the great inspiration stories of metal. Starting out with next to nothing, he and his brother Igor started the band without knowing a note, only wanting to create honest music which acted as a voice for it's famished citizens. They made bullet belts out of AA batteries and stole microphones from other bands because they couldn't afford them. Max's lyrics in songs like "Inner Self" spoke of nonconformity and integrity regardless of financial situation or government oppression. Dunn had stated in Headbanger's Journey that interviewing Iron Maiden's Bruce Dickinson at the Hammersmith Odeon was the highlight of his journey thus far, but for this film admitted that speaking with Max was the highlight. Brazil has been on the up heave since Rock In Rio hit in 1985. Hungry would be too soft a word to describe their anticipation to be involved in metal.

When Ozzy Osbourne, Whitesnake, The Scorpions, and Iron Maiden (who's performance actually began two minutes before midnight) played in front of 1.4 million people over a 10 day long festival,

Brazil officially became plugged into the mixing board of metal. The great vindication came when Sepultura were to play the festival in 1991, silencing those who denied their tangibility to the big leagues. From nothing to playing the biggest soccer stadium in the world in your home country? Inspiring to say the least.



### JAPAN

The film takes us to the land of the rising Sun, where former Megadeth guitarist and current Japan resident, Marty Friedman plays guitar on a project called Death Panda. It's basically a cartoon Panda with 45 schoolgirls singing along to metal music. Why is this be successful in a place like Japan and not America? Japan is a place where taboos are off. In all the places they visit in Global Metal, Dunn states that Japan was certainly the hardest to figure out.

Unlike other countries, the people of Japan do not go to metal concerts because they feel dissatisfied with their lives or oppressed by the government. They see it as more of an entertainment avenue, an adrenaline rush which evokes only positive feelings within themselves rather than redemption against deep seeded discomforts. Dunn explains it perfectly by using a friend's comparison, "Japan is like KISS, they go to the venue, they do their thing, and then they go back to their day jobs where they're the complete opposite."

KISS, as well as in most other countries, was one of the first bands, along with Deep Purple, to introduce metal to Japan. Now there are bars entirely devoted to Deep Purple and their legendary status there. Unfortunately, such as in Headbanger's Journey, both bands do not do interviews in Global Metal despite the good press (McFadyen thinks this may be attributed to a press conference where Sam names KISS as his least favorite metal band).

As for gender, audiences in Japan are cut right down the middle, there is no 10 guys for every girl like most concerts in America. There is also Visual Kei, a mix of Journey, Iron Maiden and hair metal which is going huge in Japan, thanks to groups like X Japan, but in contrast to that, Japanese black metal band Sigh's singer Mirai Kawashima says of Visual Kei and their not being metal because "Metal is something that is supposed to be cool."

### INDIA

India is a place where metal is in a most infant stage. Since Bollywood is such an overbearing presence in India, the general populous thinks nothing of it to be passionate about mindless bouncy songs and oompa loompa dance numbers in these films than the more subjective challenge that comes from metal. File sharing is a huge influence on metal's induction into India, which makes for an interesting comparison when looking at the progression of a metal fan in America.

"When I was growing up, there was no way I would have heard Morbid Angel before Twisted Sister" explains Dunn. With India, with everything accessible to a metal fan at his peak of interest, the possibilities of bands to discover are limitless in their ordering.



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As far as gender is concerned, Indian shows are a lot less likely to feature females in the audience, but this is more close to culture than taste in music. Recently India has experienced their biggest concert yet with the arrival of Iron Maiden. When deprived of something for such a long time, when the moment finally comes to witness something as powerful as Maiden, the atmosphere is unlike any other.

"Certainly seeing Iron Maiden play in India in Bangalore, the excitement level was far bigger than something I had ever experienced," says Dunn, "and I've been able to go to Vokken and some big metal festivals, but they made them look like pretty sleepy events."



#### CHINA

In an instance most unique out of the countries visited, the introduction of metal to China can be linked solely to a single x-factor, Tang Dynasty founder Kaiser Kuo. Kuo was raised in New York and formed the band with the reluctant Ding Wu when he relocated in China. Kuo convinced Wu to pursue his inner headbanger and to help him create the biggest metal band China had ever seen. Initially, China's introduction to Western music and metal came via rebuked records discarded by record companies and arriving on the streets of China, sold dirt cheap.

"You could find a Madonna record next to a Slayer record" Dunn says of China. Would they have evolved into the small but formidable metal force they have now without the assistance of Kaiser Kuo and with only those cheap CDs to aid them, or would they all be Chinese hair bands?

"It's hard to say," says Dunn questioningly, but is quick to add, "But I think they would have found a way, with the assistance of file sharing, I think they eventually would have accessed it one way or another". China embraces the ancient and intricate aspects of it's culture in the music. It's no surprise to see a band using traditional instruments like the horse head fiddle in traditional costume in

China. Dunn says this is directly attributed to Norway first embracing their storied history in metal music, leading by example - letting other countries know it's alright to be yourself instead of constantly trying to become more westernized.

#### INDONESIA

With the world's fifth largest population and nearly 40 percent of it's residents homeless, Indonesia is a place which identifies most with the third world lyrics of one Max Cavallera. Here, there are high rise office buildings right next to tree hut slums, virtually in the gutter. When Sepultura came to Indonesia, the fans typically went crazy with wild mosh pits. The security there then began to beat down the first few rows of fans with bamboo sticks. Cavallera then saw 20,000 people immediately sit down on the ground.

When Metallica came, it was so over packed that countless fans were not let in, even with a ticket in hand. In reaction, a riot broke out which you could see going off amid buildings burning outside the outdoor venue as Metallica is playing. Big concerts like Metallica were banned subsequently. In places like this, where the music had been unattainable for so long and the chance to see someone like Metallica is a once in a lifetime opportunity, I really couldn't blame them for getting so crazy.

Have North American's been too spoiled in their concert going compared to this type of demonstration?

"Obviously the sense of release and just the emotion of experiencing something like this firsthand I think far out exceeds anything that we could ever imagine" says Dunn, "...in Europe and North America metal has been going on for something like 30 years now so you do get the feeling that metal has finally kind of broken down the wall."

#### ISREAL

Israel was also a puzzling place for metal to bloom for the reason that it is deemed anti-moralistic. Obviously, it is a very sacred place

where nothing really debunks their connection with God first most.

In a place where its citizens are in constant fear in their everyday lives of being shot just walking down the street, only because of a disagreement in religion, it is no surprise that metal helps them cope with this danger.

When speaking of anti-Semitism, Slayer's "Angel of Death" is brought up. "Auschwitz, the meaning of pain, the way that I want you to die", aren't the most comforting lyrics to a descendent of the Holocaust, but the responses amongst the Jewish metal musicians and fans was that it was more a monument to the horrors opposed to a glorification. "I don't think Slayer is a Nazi band," said one Jewish metal fan.

#### THE FUTURE

Dunn and McFadyen are currently finishing their documentaries on Iron Maiden and Rush, two bands who's influence is unbound in the annals of metal and progressive



rock. The Maiden one will see a song from select cities visited as well as candid footage backstage, on the way to the venue, meeting fans, etc. The Rush one will be a straightforward documentary in the exceptional style you'd come to expect from Dunn and McFadyen. As for future projects, "Slayer is a possibility, as well as a documentary of the concept of Satan itself", expresses McFadyen.

Throughout the countries visited in Global Metal, the differences are vast. The Japanese with their orderly lives and politeness unleashed in a positive emotional frenzy compared to third world Indonesia burning down buildings to demonstrate their hunger to see Metallica. The people of China, set in their ancient craft; discovering metal through cheap CD's liquidated from America



compared to India, hungry to break out as a major metal market influenced by an armful of styles. At times metal is segregated, especially in America with its hundreds of sub genres and micro politics in the scenes. But it is this debate that keeps it moving, evolving. No matter where you live, metal has found a way in, whether it be by one man or through peer to peer file sharing. Although we are all different in our preference of metal, the commonalities outweigh the differences. We are a tribe, and it is growing...

Global Metal opens in Calgary at the Plaza Theatre June 27th. Check out [www.globalmetalfilm.com](http://www.globalmetalfilm.com) for other screenings near you.



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<b>June 27 &amp; 28</b> This is Spinal Tap	<b>August 8 &amp; 9</b> Priscilla Queen of the Desert
<b>July 4 &amp; 5</b> Westworld Featuring Obscene But Not Heard	<b>August 15 &amp; 16</b> Heathers
<b>July 11 &amp; 12</b> Reservoir Dogs	<b>August 22 &amp; 23</b> Clockwork Orange
<b>July 18 &amp; 19</b> Showgirls	<b>August 29, 30 &amp; 31</b> THE ROCKY HORROR PICTURE SHOW

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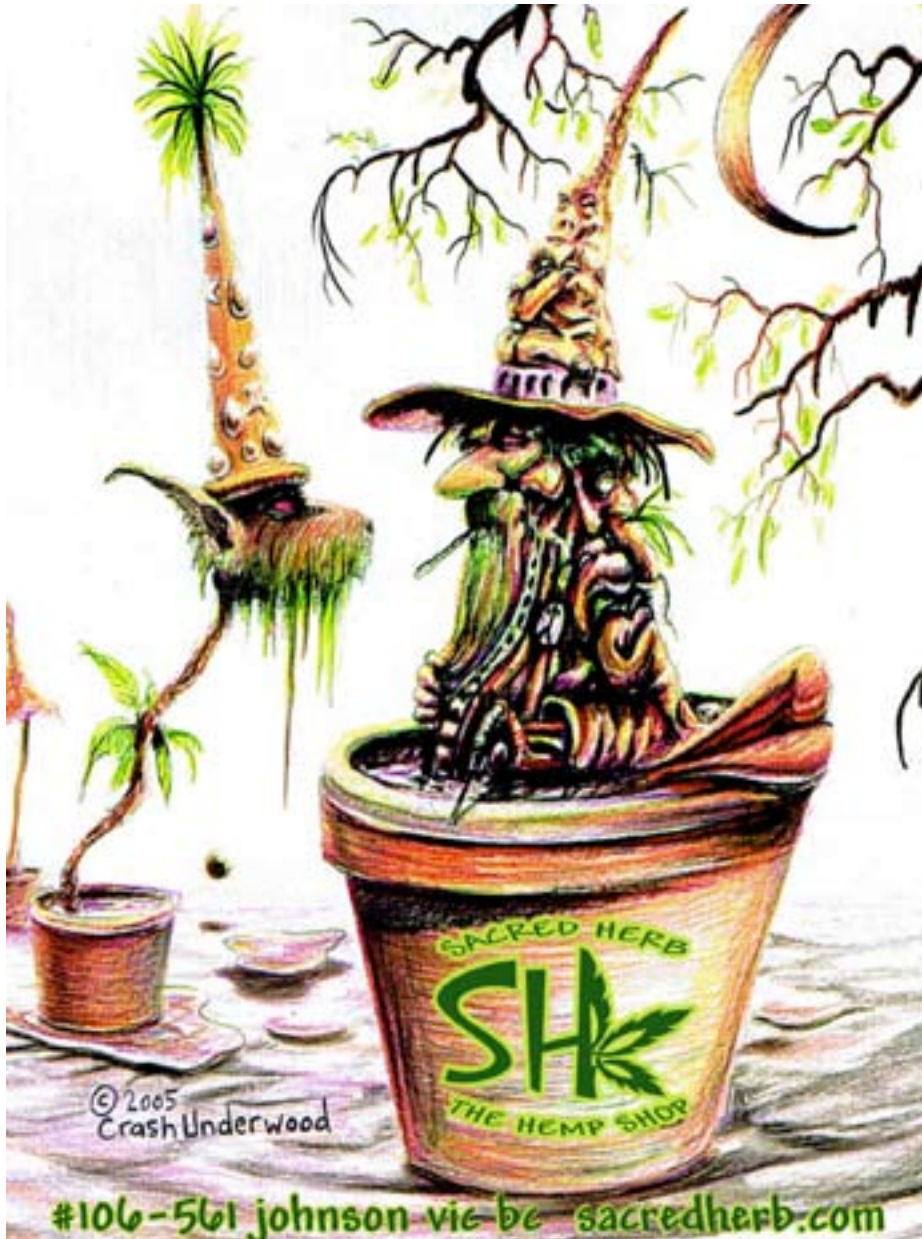


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**PRELUDE TO WACKEN 2008 JULY 31ST - AUGUST 2ND**

THIS IS BLASPHEMY, THIS IS MADNESS, THIS IS WACKEN

by Erik Lindholm

Every July, just outside the sleepy town of Itzehoe in the northern province of Schleswig-Holstein, Germany... things get mighty busy. The town of 32,000 is overrun with upwards of 75,000 rabid metalheads from the furthest corners of the world. Their destination? A tiny well-forested outpost with a population of 1,800 which both fears and loves the overwhelming attention. This town is Wacken; and the objective of the horde is the Wacken Open Air.

Growing steadily since it's start 1990, Wacken is now widely regarded as the ultimate metal festival in the world. Every year top bands from around the world play back to back to the morbid delight of fans in attendance. This year, more than bands have been announced, unreal in it's scope. This is a gathering of established acts, up-and-comers. Wacken is a power metal cocktail of metal.

And it's not just about the bands – through the camping, sports fields, and the vast marketplace, people from all over the world can network, trade goods and enjoy their favourite music and sports. You might come just for the bands but you know you're going to meet some like minded maniacs and have a great time. The Absolute Underground Crew is down for metal on a massive scale is making a pilgrimage to Germany this summer – to immerse in worldwide metal culture

completely!

So here's to uniting for three days of metal fellowship in a wartorn and uncertain world... Peace through musical violence, friendly soccer matches, beer gardens and massed camping. Wacken 2008 - Prost!

## BAND PREVIEWS: Who the fuck is playing?

## KREATOR

Essen,

Germany's own KREATOR are thrash luminaries. Fighting hard since 1982, they are on the verge of entering

the studio to record their twelfth album. Legendary aggression is what the band is known for, gaining fame playing their music of social unrest throughout the poitcally charged downfall of East Germany and the Soviet Union in the late 1980's.

“...Time to raise your flag of hate, destroy the world is our only aim...” - “Flag of Hate”, from *Pleasure to Kill*

**IRON MAIDEN**

East London, England's own IRON MAIDEN are Wacken 2008's headlining act. Ruling heavy metal since 1975, the band is famous for turning stories of classic literature and historical conflict

into music. Delivered with the soaring vocals of Bruce Dickinson and galloping bass of Steve Harris, the band moves crowds from all four corners of the earth.

“...You’ll take my life but I’ll take yours too

You'll fire your musket but I'll  
run you through

So when you're waiting for the next attack



You'd better stand  
there's no turning back..." - "The Trooper", from  
Piece Of Mind

### 3 INCHES OF BLOOD

East Vancouver, Canada's pride, the mighty 3 INCHES OF BLOOD are spreading their message of awesome orc-destroying power to warriors from around the world at this years Wacken. Making massive headway into the metal scene with the release of their latest work *Fire Up The Blades* on Roadrunner Records, their energy and relentless performance make them a band to watch for!

“...Mighty warriors with metal on their side,  
Enemies of metal, your death is our reward...”  
- “Deadly Sinners,” from Advance and Vanquish

THE REUNION ZONE - What makes us at Absolute Underground super-pumped for the festival is announcement of three CLASSIC metal bands choosing Wacken 2008 to reform and air their material. We can only hope that there is more to come from these titans...

## AT THE GATES

Gothenburg, Sweden's undeniable legends of metal are responsible for influencing metal on a global scale. Joining unbridled aggression with speedy melodies in a way has never been seen before (or since) AT THE GATES are the pinnacle of Swedish death metal. After a ten year hiatus which has seen key songwriters the Bjorler twins form mighty thrashers THE HAUNTED and singer Tomas Lindberg sing in THE CROWN, LOCK UP and DISFEAR they are ready to annihilate the stage once more.

“..Slaughter of the soul

### Suicidal final art

## Children - born of sin

Tear your soul apart..." - "Slaughter of the Soul"  
from Slaughter of the Soul

## CARCASS

It's been fourteen years since Liverpool, England's CARCASS has taken the stage. Known for their gory lyrical content and unreal grooves, the band explored styles ranging from grind to doom to thrash to death for intense critical acclaim. Political and violent, CARCASS frightened the shit out of politicians and English high society with their tales of murder, medical terminology and social unrest. The health problems and label screw-arounds which ended the band have been overcome, for just one more summer of rot 'n roll...

"...The sins of the flesh sound so appealing,  
so let me wallow in my guilt,  
your hell will be my heaven,  
so let's turn up the heat..." - "Go To Hell" from  
Swansong

**CYNIC**

Leaders of the jazz fusion metal movement by the merits of just one album, Miami, Florida's CYNIC are one of a kind. Earth aware and spiritual, the brutal instrumental sounds are tempered with jazz and ethereal vocals to make a unique listening experience. After the short life of CYNIC, guitarist Paul Masvidal and drummer Sean Reinert went on to record "Human" with DEATH and start the shift towards more progressive death metal compositions across the scene. On the verge of releasing a new album and prepared for a bright future, this is not a band to miss.

"...Veil of Maya

Chops and divides God's dream thoughts

## The great divider

As we be subject to likes and disgust... - "Veil of Maya" from Focus





# AMERICAN IMPORT

**AU: Introduce the band and who does what.**

**AU: Tell us a bit about Oxnard, CA, and nardcore in general...**

**AU: Did you guys grow up seeing those bands a lot?**

**AU: Who are some of your influences to your sound?**

**AU: Your new album is called Amerika's Hijacked. What is the significance of the "k" in Amerika? Who is hijacking America?**

**What led to a Canadian tour? You should record some of the live shows and release HIGHjacking Canada. Have you ever been to Canada before?**

**AU: Ever smoke the BC bud or drink the killer Canadian beer?**



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<b>July 9</b>	<b>The Zoo</b>	<b>Innisfail AB</b>
<b>July 11</b>	<b>TBA</b>	<b>TBA</b>
<b>July 11</b>	<b>TBA</b>	<b>Edmonton, AB</b>
<b>July 12</b>	<b>Ozzie's</b>	<b>Winnipeg MB</b>



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Thurs 5 - HIP-HOP SHOW feat. Infinite P,  
 Deezuz, Jack Mills & Eydol  
 Fri 6 - THE ZIP GUNS w/ Lets Dance  
 & Systatic  
 Sat 7 - The Rigormorticians w/ On Shit!  
 & guests  
 Thurs 12 - THE ROARING 40s w/ The Multi  
 Fri 13 - PRIMITIVE SCREWHEADS CD RELEASE  
 w/ Scorched Banditos & Conniving Cadavers  
 Sat 14 - Reverend Killa w/ guests  
 Fri 20 - CHAKOBSA CD RELEASE  
 Sat 21 - BRAVADO CD RELEASE  
 w/ Enemyus & Razorwing  
 Thurs 26 - SUGAR COATED KILLERS  
 w/ The Pine Tarts & Dirty Roses  
 Fri 27 - THE RAYGUN COWBOYS  
 w/ Royal Reserve & guests  
 Sat 28 - THE BATTLE OF ALBERTA  
 feat. BOFF & The Pervs (edm)  
 Back Alley Boozers & LBSC (central)  
 BDFM & The Turrettes (cgy)

**JULY**

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 Fri 4 - SLITHER IN EXILE w/ Ape (t.o.)  
 & The Seventh Eye  
 Sat 5 - Calculating Collapse w/ guests  
 Tues 8 - THE BEAUMONTS w/ The Last Priority  
 Fri 11 - THE FIGHT UNITED (van) & guests  
 Sat 12 - SPREAD EAGLE (van)  
 Thurs 17 - Orphans Crowd (pq) & guests  
 Fri 19 - GUTTERAWL w/ Mallard & Kris Benoit  
 Thurs 24 - TEQUILA MOCKINGBIRD ORCHESTRA  
 w/ Buena Buena  
 Fri 25 - INFORLIFE w/ Throttlecaster  
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**10**

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# RUINER

were for our full length. At the time we were still in contract with 1917 to do our LP with them. However, after a falling out with the label

we ended up going with Bridge 9. We haven't regretted it.

**AU: Pretty morbid cover art; is there a story behind that?**



Rob Sullivan: I gave the lyrical content to Linas [Garsys] who did our artwork and that's what he came back with. I am really happy with it. I think it captures the vibe of the songs very well.

**AU: Since we last talked you were preparing to go into the studio to record a new one, when is that due?**

Rob Sullivan: Well, at this current second we are working on the songs. If we are comfortable with them come the beginning of June we will begin recording. Also we have to figure out where we will be recording. Most likely it will just be a close friend or a local engineer. If all of this plays out the way we would like it to, sometime in August is the answer to your question.

**AU: What's the story with the name, Ruiner?**

Rob Sullivan: We were just trying to think of a name that worked and was semi-fitting. Nearly the entire band likes Nine Inch Nails so we joked about calling ourselves Ruiner. Eventually it actually happened. To know us personally you would realize it's not just a clever name.

**AU: Since you played out here you have gone out with This is Hell, Soldiers and Elysia. Any stories from the road?**

Rob Sullivan: Honestly, nothing really. It was a fun tour and very different for us. We had never done a package tour before but it was cool for the most part. I personally prefer to just go out with one other band or just us. That way we can still do basement shows and more personal venues.

**AU: You also played a date of the last ever MLIW tour – memorable?**

Rob Sullivan: It was pretty memorable. We toured with those guys once and I did a lot of their

shows in Baltimore over the years. It meant a lot to get the chance to play with them one last time.

**AU: Who are some of the people/bands, etc., who have influenced you over the years?**

Rob Sullivan: If it wasn't for Shai Hulud

and Bane I probably wouldn't have gotten into hardcore. But we had some local bands when I was growing up that got me into punk. I've always been much more into fast straight up punk/hardcore then anything else.

**AU: P2P file sharing – is it a necessary evil, absolute scourge or somewhere in-between?**

Rob Sullivan: Somewhere in-between. Bands do lose money because of it and someone took a lot of time in the artwork or at least the layout of that record. They will receive no credit if some kid just

## HARDCORE ALLEY

downloads it. But I mean it opens the door for a lot of different kids to get into bands they usually wouldn't give the time of day.

**AU: What song do you think sums up Ruiner and what gets the best reaction from the crowd when done live?**

Rob Sullivan: Well, to answer the live question, "Adhering to Superstition" will probably always get the best reaction. With the total stupid ending of "If I had a blah blah blah..." I'm sure it will always be a favorite. Funny thing is the rest of those lyrics in that song means a lot to me. As for what sums up Ruiner probably, "The Lives We Fear" or "Paint Peals". Both are about touring and the things we have lost over the years doing such. I think those songs tend to relate to the entire band as a whole and not so much just me.

**AU: Ever pull out a cover tune? Favourites to play?**

Rob Sullivan: In the very beginning we played Bad Religion's "Do What You Want", but only a few times. More recently we covered "Beat My Head Against the Wall" by Black Flag.

**AU: So you're off to Japan with Killing the Dream in August – first time over there? How did that come about?**

Rob Sullivan: Yes this will be our first time in Japan. We are fucking stoked to say the least. KTD and Ruiner have toured together so many times that we figured, why not go to Japan together? KTD had already done it once and felt it would be cool to take us along. We couldn't be happier or more grateful.

**AU: You'll be in Vancouver at the end of June, which is exciting. Too bad there's no time for a Victoria show! Last words?**

Rob Sullivan: Thanks for the interview and the letting us crash on your floor!

(Check [www.youtube.com/79ofspades](http://www.youtube.com/79ofspades) for footage from the Victoria show.)

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## “Ship is Sailing”

By Pauly Hardcore

After a Stint visiting countries no hardcore/punk band had ever reached and recording a brand new album, Bury Me At Sea, over 19 days in California, it just wasn't good enough. So Grave Maker members then hit the road with fellow NWHC act Ill Intent, playing Victoria in May and then heading across Canada, back into the states for over a month before they plan on returning to Vancouver for a gig on July 19. It's safe to say these four buccaneers ship has set sail with no turning back. Ahoy, matey!

**AU: So how was Central America? Memorable tour moments?**

Bailey: The whole trip in itself was more then amazing. We had no idea what to expect for the most part and later I found out neither did a lot of people from down that way. Apparently we were the first hardcore/punk band from North America to play in El Salvador, Honduras and Nicaragua which is pretty crazy to me. As far as shows go I would have to say Guatemala City, Guatemala and San Salvador, El Salvador were two of the most memorable. The shows were completely off the wall, kids were climbing all over each other and even a ton of kids who didn't speak English knew all the words to our songs! They were also two of the hottest most packed shows I have ever been to in my entire life without a doubt! Another amazing part of the trip was definitely the food and coffee. I don't even drink coffee and I could not stop drinking it down there. The food was by

far some of the best meals I have ever had.

**AU: You recorded the new album, Bury Me At Sea recently – how was that, where was it done and who did it?**

Bailey: We finished recording in mid-march with Roger Camero, who was more then a pleasure to work with. He actually just built an awesome new recording studio called Bright Lights Studio down in Irvine, California, where we were for about 19 days. The whole process was more then awesome. Roger was really good to work with on a business level and by the end of the recording we all made really good friends with him. We definitely had no complaints!

**AU: Also signed to Think Fast! How did that happen?**

Bailey: I initially started talking to Ryan at Think Fast! Records because he also co-runs a booking agency. I had emailed his booking agency to see if they had a tour that Grave Maker could submit for, not knowing he ran Think Fast! We started talking back and forth about plans for the band and what we had coming up for us. One thing led to another and now we are on Think Fast! Records!

**AU: What bands do you relate to and draw influences from?**

Bailey: Personally, a lot of my influence comes from bands like Die Young, Shipwreck, Most Precious Blood, Comeback Kid and so on... not at all because of their music, I do enjoy the music, but they are all bands that tour above and



beyond, Most Precious Blood toured South Africa in 2000, Comeback Kid just finished touring all of South East Asia. They just went to Russia, Iceland, and have a full South American tour booked. Not many bands have made their way to Alaska but I know Die Young did a few years ago and just the other day I was talking to JD from Shipwreck and he was talking about Greenland, of all places.

**AU: Sweet, Die Young [TX] will be here in June. So who did the artwork for the album?**

Bailey: Ryan from Eyestone Illustration did the cover and artwork for Bury Me At Sea. He did our 7" cover and we were really happy with how it turned out so we asked him if he would be interested in doing the CD for us. Everyone in the band is really into the sailor theme. We have a song called "Sail Away" on the CD and it's just about going on tour and never coming back. Everyone in the band just wants to travel the world, play as many shows as possible, meet new friends and well... tour, tour, tour.

**AU: What sort of topics are you broaching with the new album, lyrically?**

Bailey: The CD is pretty broad, from really personal issues to songs that are just about hanging out at hardcore shows. Overall you can wrap the CD up saying its about four of the best friends anyone could ask for; who love living in a van together and driving back and forth across the country.

**AU: Touring plans for June and beyond?**

Bailey: Touring plans for June are looking really amazing and we are all very excited to say the least! We are doing a week with Killing the Dream, Ruiner and The Carrier out east playing in NY, MA, MD, PA etc., and then we have about 15 shows or so with our friends in Decades from Dallas, TX. We are planning on taking July and August off

so we can work and save up some money. We'll be touring from September to December and hopefully we will be jumping over to Europe and Japan so we will need to save our pennies to get some plane tickets!

**AU: So you are all really into Tattoos? Who are some artists and shops you frequent? What theme are you going for with yours?**

Bailey: Everyone in the band is quite into tattoos. I'd say a shop that we have all been tattooed at would be Liberty Tattoo in Seattle, WA. Jon, Wayne and Brian have all been tattooed by Matt Arriola there. As well all four of us have been tattooed by Jamie King, who is also from Liberty. A friend of ours just opened a shop down in Sacramento not too long ago, called Relentless Tattoo. So a few of us would stop in for a minute on tour and get some sweet bod mods.

**AU: Without the advent of P2P file sharing and MySpace it is hard to believe your music has stretched as far as Nicaragua & Guatemala. Before you even got there to tour, what do you think of this technology?**

Bailey: Well, I think it's amazing. We set our songs up on our MySpace so that anyone can download them for free. Before we went on our Central American tour I looked up as many bands from Central America as I could, posted on their MySpace page and tried to get our name out as much as I could from my side of things. The promoters definitely did there part as well, there were tons and tons of kids who already knew the words to our songs just because the promoters made sure to get our name out there on flyers, internet, at other shows, on the radio etc.

**AU: If a hardcore show were arranged on a boat/ship who would have to be on the bill along with you?**

Bailey: Humm, that's a good question. In no particular order I would have to say Manowar, Judge, Ill Intent and Grave Maker!

**AU: Sick bill that's for sure. Last words?**

Bailey: Thanks for the interview!

(For more information on the band, go to: [www.myspace.com/gravemaker](http://www.myspace.com/gravemaker), or [www.thinkfastrecords.com](http://www.thinkfastrecords.com))

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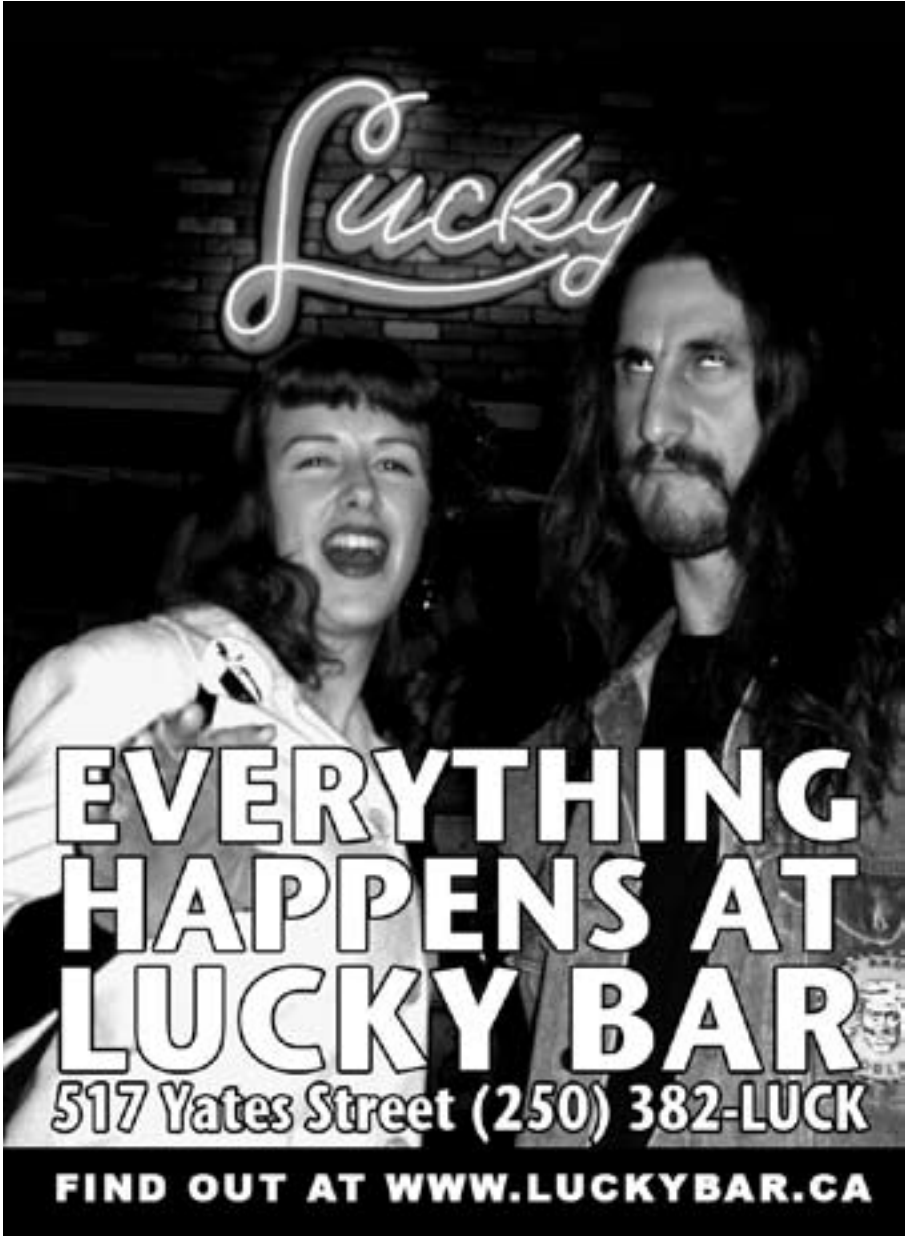
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# VICTORIA'S 9TH ANNUAL SKA FEST

Well summer finally showed up and frankly it's about time that it did. Drinking beers in your basement is great and all, but having a cold one out on the porch tops that any day. You can't spend the whole summer jamming in your garage and playing guitar hero, so what are you going to do?

First, this is a local event put together by the same promoters who bring you tons of cool shows each and every year. So you can rest easy knowing that Kevin Lyman and Sharon Osborne aren't about to turn it into a reality TV, show thus saving your meager street cred for when someone catches you at

reggae mainstay Pato Banton and Inspector, Mexico's first platinum selling ska band.

Speaking of Inspector if your reading this magazine then chances are the show on the festival that you need to see is Friday July 11, where this 10-piece party ska band will headline at the White Eagle Hall, with Los

his fourth appearance. He's a wizard on the trombone and after having worked with Stubborn All-Stars, Skinnerbox, Rancid, The Toasters, The Slackers and Murphy's Law he deserves all the respect he can get. Any trombone player would be stupid to pass up a free lesson with this guy.

The grand finale takes place Saturday, July 12, at the Victoria Curling Club with The Skatalites, Easy Star All-Stars, the Debonaires and Current Swell. This is always a good party so I'm not even going to get into it, just ask anyone who's been there.

There you have it and while I'm still being a total shill, check out the rest of the bands and listen to some tracks at [www.victoriaskafest.ca](http://www.victoriaskafest.ca), then pick up a ticket to one of the shows and support a grass roots festival.

**Victoria's 9th Annual Ska Festival**

**July 9-12th @ Victoria's Inner Harbour (Ship Point Uplands), Victoria**

**Curling Club, and various other venues.**

**Tickets available at:**

**Victoria: Lyle's Place & the Reef**

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**Nanaimo: Fascinating Rhythms**

**Vancouver: Zulu Records, High Life Records & Redcat Records**

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Warped tour has been shit far longer then it had ever been good, OzzFest is only in Texas, and that Pemberton thing wins points for having J. Hova but it's 99 problems only begin with army of crap that is Coldplay, Interpol and Metric.

So what's a punk to do? One option is to strap on your boots and suspenders and raise a glass with your rude boy brethren at the Victoria Ska Festival, which runs from July 9 - 12. Even if ska isn't your first choice of music this is a great event that you should support for two reasons.

the Gap.

Second - and possibly the most important reason you should go - it doesn't have to cost your broke ass anything since half the shows are free.

This year's festival features over 20 bands from five countries including the legendary Skatalites, who helped launch the careers of Bob Marley and Lee "Scratch" Perry, The Easy Star All-Stars, who's Dub Side of the Moon and Radiodread records have earned them steady rotation in head shops from here to Amsterdam, England's Grammy nominated

Furios and fellow Mexicans Mama Pulpa, who are back for their second year in a row and they are not to be missed. Catchy punk/ska songs, comedic and irrelevant lyrics and Mexican wrestling masks make Mama Pulpa a band to behold.

New to the festival this year are the free musician workshops. King Django and the Dubmatix Soundsystem are holding a free workshop, respectively, to help you brush up on your Trombone skills and learn to create your own dub tracks. King Django is a festival vet, making

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14 Jun	Day One with Mark of Cain and Celestis	14 Jul	Through the Messenger with Fall of Sacred and Ghosts and Glass
18 Jun	Ghost Brains	18 Jul	Alcoholic White Trash with Lesbian Fist Magnet , Dog Facedmodels and EnemyUs
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4 Jul	Out the Garage with Smith on a Sunday , The Lions and Jezebel	13 Aug	Helcion with HypnoPilot and hite Light District
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## Blood Brothers for Life

By E.S. Day

Like a Death Metal version of Fishbone, this Vancouver trio is causing some serious street buzz right across the country and we can only hope that they will be the beams of light waiting at the end of a dark tunnel.

Misunderstanding was especially rampant in 1999 when three brothers, the Triad in Blood, began making music together. Joel, Adam, and Tim Parent, at the ages of 15, 13 and 11, respectively, came to the end of the century with distinct musical preferences despite a lifetime of proximity. Training in the intricacies of hardcore, ska, grunge, reggae, funk, jazz and metal for seven long years, the brothers struggled to find a functional idiom for their evolving mix of music and hormones. After a few independent releases including a 2001 basement LP entitled Speed Queen and two demos (2002, 2005), the dawn of 2006 finally unmasked Ninjaspy.

Ninjaspy picked up momentum where their faceless, seven year muse left off. For a year and a half they played relentlessly in Vancouver and toured several times across Canada with help from friends in Whitey and Batoche. In correlation with a commitment to real, reciprocal human connection and zero-ego, high-energy, free-expression dance pits, support for Ninjaspy grows with every show.

Through alliances with Darren Gilmore of Watchdog Management and prolific

producers GGGarth Richardson [Rage Against the Machine, RHCP, Mudvayne] and Ben Kaplan, Ninjaspy released their debut CD ature in the fall of 2007. The record finally fused the fragments of influence Ninjaspy had been training in for years. Ninjaspy and ature live have one predominant similarity: from start to finish one scarcely knows what to expect. From downbeat to breakdown, reggae, ska



and hardcore wed in musical cacophony, nature is like an epic war of words and music. Initiating the onslaught with a swiftly drawn metal Katana, "Defecating on What's Left of Our Child" is the soundtrack for the chaotic melee between opposing clans of life and choice on the battlefields of youthful cerebra. While children of the west contemplate procreation, child soldiers are forced to march like drones through "Sub-Arctic Trickery", their moral inhibitions systematically dismantled by guerilla governments. Sirens wail as if in remorse for lost lives and "Hit by a Cement Mixer" captures the erratic confusion of grief and loss. Mourners are rudely interrupted as the wheedly-wheedly guitar starts the silly campfire scream-along, "Out of Tampons", the essential Ninjaspy analogy for our mistreatment of the

earth. People prevail and machines crumble under the funk thunder of, "Evolution of the Skid" and "Dot.Calm. Down". Somber serenity floats eerily over silent battlefields in, "Pure Sketch". "Circle Pity" and "SOS from the SOS" send a clear signal out to all those closet dwellers that it is time to emerge from their hiding places, punch the floor, kick the sky and throw the skank down.

In the world of Ninjaspy, "the skank" can be defined as the negativity inside each one of us, which inhibits us from feeling free to love and express ourselves. To survive, we must throw the skank down until we die.

Ninjaspy is currently on tour across Canada with an appearance at NXNE in Toronto.

www.ninjaspy.net  
TUES JUNE 3, MONTREAL, QC @ BAR ST. LAURENT

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JUNE 17, WINNIPEG, MB @ OZZY'S  
JUNE 18, SASKATOON, SK @ THE ROXY  
JUNE 19, MEDICINE HAT, AB @ THE DOGHOUSE  
JUNE 20, KELOWNA, B.C. @ THE HABITAT  
JUNE 21, KAMLOOPS, B.C. @ THE PAVILLION THEATER  
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# ERIC STRIP



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**John Tardy's evil ways**

There's something for everyone in Florida. For your grandmother, there is excellent year round sun and delicious oranges. For your jock buddies there is cheap tequila and big-time partying with college girls on spring break in Fort Lauderdale. And for death metal fans, there is nowhere better. The fetid swamps of southern Florida spawned American death metal as we know it! Legendary bands such as Death, Cannibal Corpse, Morbid Angel, Deicide and of course the almighty Obituary are proud to call the state home.

2007 marks the return to form for gruesome genre-leaders Obituary. They've signed a new deal with Candlelight Records and found a new lead guitarist in Ralph Santolla (ex-Deicide, Death, Iced Earth, Eyewitness, Millennium). Touring and playing festivals worldwide has generated intense excitement for new material. With a new home studio in Florida and the creativity flowing as freely as the beer, the band has produced it's best material of the past ten years. It's a fresh take on the unrelenting, enormous grooves and thrashy speed riffing the band is known for – it never stops and only grows more fierce with the addition of agonizing screams from vocalist John Tardy.

With the worldwide touring well-underway for the new album "Xecutioners Return", we got in touch with John and talked about the long journey towards getting this album done, the band's environmentalist leanings and why the band's classic sound has so much influence over today's generation of metal. The executioners have returned...

\*connection troubles, missed calls, static – and finally clarity\*

**Absolute Underground: Hey John, how ya doin'?**

John Tardy: What's happenin' brother?

**AU: Managed to get a hold of the new album, it really sounds deadly, the production is sharp, it's like a razor man.**

JT: Awesome! I appreciate that very much. And we hadn't said much before hand, but once I get a compliment like that - I'll start off by sayin' that we built our own studio and the album was actually tracked there.

**AU: Hooooo! Ya, you really notice it.**

JT: It worked out great; having the ability to walk out of your house and into your studio at any given time – it's just so nice. When you feel like playing – if it's nine in the morning, I go out and sing a song – if I want to sing for five minutes or an hour – you just do it. I don't have to worry calling anybody or scheduling anything. It's there at any given time, you just press "record". It's just such a powerful tool to have at your disposal.

**AU: It's gotta let the creative juices flow a lot better. I was wondering with the title, I was doing my homework here, and Obituary was once known as "Xecutioner". What message did you want to get across by titling the album the "The Xecutioner's Return"?**

JT: Well, we were with Roadrunner for so long, and finally being out from underneath their thumb and being able to do whatever we wanted to - it such a relief to be done with them and put it behind us. We felt like we could go back and start over again and do whatever we want – we had total control over what we wanted to do – and it just seemed to be fitting to go back to our original name and bring that into the mix with the new record. Especially after working with Andreas Marschall (cover artist for 1992's "The End Complete") and giving him some ideas and seeing what art he came up with for the album, it all came together real nice.

**AU: Excellent. Do you find you inspirations for writing songs has changed over the years, has family life given you a new perspective?**

JT: Ahhhhh, not really. Family life gives you new perspective, but not really in my writing. We don't really get too into that. It's just like we always have, we jump into the jam room and start writing, jamming, and having a good time – and what comes out is what comes out. We don't put too much thought into what were doing or too much meaning behind what were doing, it's just meant to be fun and to have a good time with it.

**AU: Rockin' man. Well, up here on the west coast of Canada, we hear quite a bit of this environmental noise. This movie, an "An Inconvenient Truth" by Al Gore – what do you make of that? What do you make of the sudden concern about the environment right now?**

JT: First of all, I love the outdoors. I do what I can to recycle and things like that. Al Gore probably has a lot of good points, but at the same time if I look at the overall picture, Antarctica had palm trees and alligators at one time. The whole global warming thing is what it is. I'm sure we're doing a lot as a species to change our environment but I'm not completely sold on all of it. Obviously, there are lots of things we can do better worldwide to make our environment a happier, cleaner place to live in especially for years to come. I'm not ready to push the panic button yet, but if makes

people change for the better than it's all worth it.

**AU: You know what, I figure Obituary has Inconvenient Truth whooped with the "Don't Care" video.**

JT: Yeah, that got billed as an environmental theme, but it wasn't by design. As I said before, it's not like we are some political band with some message, it's just not what we do. We did the video, and to do a video you need to have a idea behind it. It just kinda fit, the environmental theme. We're not a rampage to change the world.

**AU: It's a sweet video and gets the point across right quick, faster than a talking head. Speaking of environment, you're from the legendary Florida scene, for 20 plus years, and as one of the founding bands, do you find upcoming bands look to you for guidance?**

JT: Nahhhh, I don't know. I don't pay much attention to it. We play local shows and invite local bands to play with us, and they'll say how they grew up listening to us and things like that but it really wasn't until our six year stint before "Frozen In Time" came out and we got back on the road that we started running to these bands that are real popular now, the Slipknots of the world; and heard them saying the same things about how big an influence we were. It makes you feel old in one fashion, but it's nice to hear. It makes you feel good to know that A) someone likes your music and B) another musician complemented you and views you as inspiration. It goes along with writing a lot of records that you'll start to influence kids in someway or another.

**AU: Speaking to the breakup you had briefly in 1997 and returning in 2003, did you find a lot of people were happy to see you back and recording again, and what fueled that downtime?**

JT: Breakup is not a good word to use, cause it really started as a three month break away from things. It wound up being six, seven, eight, ten months – a year went by real fast - and Roadrunner was doing nothing for us as usual. It wasn't like they were coming to us saying "Hey, are you guys doing new record? We have this tour lined up..." or anything like that. It worked out good, the whole metal scene was getting quiet then. We all just got busy doing other things. Donald (Tardy, drummer) was jamming with Andrew W.K. And Trevor (Peres, guitar) had a project going, Frank (Watkins, bass) and I got busy with other things – job related stuff. We didn't have much we felt like doing. It was quiet and no one was coming our way. We just hung low, until we got offered to play, which got us back to practicing – which was really all it took. We started jamming the old songs and all these ideas started coming out, stockpiled from six or seven years of not jamming and those ideas carried over into this record. That's all it took.

**AU: That's when the best writing emerges, when it feels natural.**

JT: Yeah! And we've never been a band that puts out an album every year anyway. Even before "Back From the Dead" there was a few years and even before "World Demise" there was a few years. Whenever we start getting together and writing, we don't force it, we just do it when we want.

**AU: You guys have been out touring the last few weeks, you've been through Mexico, Brazil, Chile, Holland, Argentina, Australia, England and the States – has one nations fans stood out as the most batshit crazy for you guys?**

JT: Ahhh! That's tough! There are a lot of crazy shows we get to in Mexico and South America, but the biggest shows are in Europe. In Germany or Belgium or Italy.

We play those large festivals so you kinda get those jarred in your memory as big shows. There are crazy metalheads all over the place, I'll tell you that.

**AU: With all these crazy metalheads around, you ever think of writing some acoustic love-ballads to calm them down? Throw a little falsetto in there?**

JT: No! <laughs> No, with as many records we've done and how long we've been around, the precedent has been set as to what we're good at and what we like doing. I don't see us going too far from that. Other than that, we have our own studio, we've been doing a lot with other bands. Donald and Ralph are working on projects like I mentioned earlier, Greg Gall from Six Feet Under (drummer) has a guitar player that he's working with that's been over and me and Donald have been writing music together that's different than Obituary – I don't know about any quiet love songs though!

**AU: That is good news for the fans out there, that was a test right there! Thanks for taking the time to talk to us and do you have any last words for the Canuck shredders up north?**

JT: You know, it has been absolutely too long since we've been up to Canada. Speaking of some crazy fans, we've had some really good shows up that way. We've actually been trying for the past few years to get some shows set up and it's been unsuccessful trying to get something lined up. We're hoping with this next record coming out we can get six, seven, eight shows through Canada and hope to get some shows through September.

AU: Best of luck on the tour, knock 'em dead.

JT: I appreciate it very much brother.

-Erik Lindholm

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FRI. JUNE 6TH - CROWN THE WOLF, WALRUS, QUEEN LOCUST - 8\$

SAT. JUNE 7TH - KEG KILLERS, JUNKIE DEATH SQUAD, HOOSEGOW - 8\$

SUN. JUNE 8TH - GRAND OLD COUNTRY BAND - 6\$

MON. JUNE 9TH - SONS OF BUTCHER, DIE POOR - 12\$

THURS. JUNE 12TH - SMOKIN 45's, BALL GAG 'N' CHAIN GANG - 10\$

FRI. JUNE 13TH - RUN LIKE HELL, THE CAMBRIAN EXPLOSION, ACORN HELL - 8\$

THURS. JUNE 19TH - WAX MANNEQUIN + GUESTS - 10\$

FRI. JUNE 20TH - LEFT SPINE DOWN + GUESTS - 10\$

FRI. JUNE 27TH - ROCKABILLY JAMBOREE - 10\$

SAT. JUNE 28TH - BREWTALITY, KEG KILLERS - 8\$

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# Absolute Live Reviews

**Dimmu Borgir w/ Behemoth & Keep Of Kalessin**  
**March 25, 2008 - MacMacEwan Hall, Calgary AB**

Getting a ticket for this concert was a fucking headache, let me tell you. This was to be set in the old Mac Hall, which was fine to me since last year Dimmu played in the new Mac Hall, with the old having a "tighter", and "more intimate" atmosphere. The beer garden was still situated out the doors, down the stairs, take a left, walk some more...aggravating as hell! This was the first show I've seen where none of the bands are from North America. During Keep Of Kalessin played I paced arouare would turn on a few ladies I know. After only six or so songs, I'm just begging for more. It isn't going to happen. Dimmu Borgir is left, who look unceremoniously like a biker gang tonight. Lots of leather vests and bandannas. Less belly pudge. A strong set, but I was bewildered by the bass player's mellow vocal passages which coast the burnt pork chop like a layer of accessible medium rare meat. Darkness is invaluable, don't turn on a flashlight!

- Ryan Dyer

**AIRBOURNE / ENDEVERAFTER / STONE WRITER**  
**April 19, Plaza Club, Vancouver, B.C.**

Missed both opening acts Endeverafter – a bunch of Guns N' Roses clones – and Stone Writer [maybe this writer was too stoned to get to the show on time]. The reason anyone even slightly in the know was at this show was because Airbourne members are the newest slaughter masters from the prison island known as Australia. I tell you, these rock n' roll renegades are like the next fuckin' AC/DC!!! Dare I even say they are better than the Highway to Hell's toll keepers? Maybe



not, but they are definitely the next best thing on a Saturday night in Vancouver. These Vegemite eating maniacs are the bastard children of all the women Bon Scott and the boys raped after the '74 Jailbreak. This is the type of shit that makes you want to crank your stereo to 11 and proceed to run around in your shorts like Angus Young and wreck stuff. These are beer swilling, outback 4x4-ing, kangaroo-poaching party tunes at their best. The show was epic from start to sweat soaked finish. Airbourne played all of the current mega hits off their album, Runnin' Wild, including the soundtrack to debauchery, "Too Much, Too Young, Too Fast." Warning! You may lose consciousness if you try to keep up with the amount of booze this band consumes on stage! They did jump around a bit but maybe not enough to warrant the name Airbourne. I was expecting David Lee Roth jumping splits, at least. I left feeling stoked to have scoped out this show at a relatively small club because I'm sure the next time they come through town they will be filling rock arenas to the rafters.

-Slaid Rider

**TIGER ARMY / THE UNSEEN / NIM VIND**  
**April 28, Croatian Cultural Centre, Vancouver, B.C.**

Arriving in time to check openers, Nim Vind, a Vancouver local band playing a gothic style of surfabilly. I cannot say that I am a big fan, but they got the crowd moving and shaking. Before long it was Boston's The Unseen, laying down their brand of hardcore punk and I have to admit I was excited, as all of my previous attempts to catch this band live have been fruitless. They ran the gamut of their catalog – evenly distributing their set between the songs they cut their chops on, from 2003's Explode and 2005's State of Discontent as well as a healthy offering from their most recent album, Internal Salvation. Against Vocalist Matt's wishes, there was the inevitable cover of the Rolling Stones' "Paint it Black". Running back and forth across the stage and down into the Crowd for most of the set, he really knew how to get the crowd involved and keep the savages entertained. Tripp Underwood, the original bassist and author of the book, So This is Readin', which details the band's

career was not in attendance, to my dismay. After a lengthy equipment set-up and what looked like some intensive attention to the sound controls – trying to figure out why nothing was working properly and sounding worse, Tiger Army took the stage. Unfortunately, nothing was fixed and the sound problems ensued from the get-go, noticeably frustrating Nick 13 and then rest of the crowd. Vile feedback and an overall unimpressive mix didn't make for the most enjoyable listening, but they were troopers and didn't let it stand in the way – "Tiger Army Never Die". Predictably Nick 13 proclaimed halfway through the set that "Tiger Army is and always will be a psychobilly band" and seriously, how many times do we need to hear it? Is he just saying it now to go through the motions, or do they really believe it? I'm not slagging them but I do have to say that it is hard to draw reference to psychobilly on their newest, Music From the Regions Beyond, which the majority of their set consisted of. Some classic old tunes like, "When the Night Comes Down", "Never Die" and "Nocturnal" along with an impromptu three-minute bass solo, while said technical difficulties was attempted to be sorted out. All in all a decent show, if it weren't for the sound failures and the elusiveness of Nick 13 and TA making an interview impossible, ah well.

-Pauly HC

**QUEENS OF THE STONE AGE**  
**May 1, Save On Memorial, Victoria, B.C.**

What can you really say about these radio douchebag sell-outs? You either love them if you're a girl or hate them 'cause your girl loves them. Either way you're fucked. I will say they might have a couple OK-ish songs if you're really, really stoned. I will also state, for the record, that they have some extra shitty ones as well but that didn't seem to quell the screaming crowds of brainwashed radio listeners. The fancy light show wasn't enough to mercifully blind me as pre-teen girls gushed over Captain of the Gingers and vo-cock-list Josh Holmes. I think his great, great uncle Sherlock should help this guy find a clue. Gone are the days of glory when these guys would play dingy titty bars and thrash hotel rooms with coked-up strippers. It feels more like they got diapers to change after the show instead and if they sniff around long enough, they just might realize the smell is coming from their own pants. Pure wankery.

-Mal Content

**NOFX / NO USE FOR A NAME / AMERICAN STEEL**  
**May 9, Commodore Ballroom, Vancouver, B.C.**

Vancouver was lucky enough to be one of the dates chosen for one of only eight shows set up to promote NOFX's new live album, They've Actually Gotten Worse Live!

No Use for a Name? More like No Use for



this Band! They are done! Too much chasing rainbows for my liking. On the other hand, this was a pretty impressive NOFX show if you consider all the factors needed to keep someone like me entertained. First off, the band was just the right amount of drunk to be slightly belligerent but not so wasted that they fucked all the songs up. There was also plenty of snide remarks and audience abuse handed out by frontman, Fat Mike. "Don't throw joints on stage. Throw bags of cocaine or pills instead. Everyone in Vancouver is a stinky hippy!" About halfway through their set they honoured the crowd by playing the 20-minute political opus, "The Decline".

At one point in the show, Fat Mike and guitarist Eric Melvin ended up wearing the bras that some frisky fans threw on stage. Fat Mike burst out laughing at the sheer stupidity of it. "Who wears a brown bra, anyways?!" It was a sick show and caught them in Seattle the next night where Fat Mike was even drunker and angrier.

-Ira Hunter

**MEGADEATH / IN FLAMES / CHILDREN OF BODOM / JOB FOR A COWBOY / HIGH ON FIRE**  
**May 16, Pacific Coliseum, Vancouver B.C.**



Unfortunately, or maybe fortunately, I missed the first couple bands cause the show started so damn early. The tail end of Children of Bodom's set was bearable but not mind blowing. I really don't know what all the hype is surrounding these guys but I'm thinking they should at least blow fire or something. In Flames had a great light show, that's about all the good I can say. It's the type of metal that suddenly goes all slow and romantic halfway through the song. I can live without that false metal in my life. Megadeth had a very stripped down stage show and rocked all the classics you would expect, from "Wake Up Dead" and "Peace Sells", to "In My Darkest Hour", with all the new crap no one cares about mixed in for the newbies in the crowd. If they just played their first three albums that would be so deadly! Dave Mustaine should really take a different approach on this and catch the wave of new thrash bands destroying music once again. Next year could rock if it's Megadeth, Exodus, Death Angel, Municipal Waste and Toxic Holocaust. Bring back the thrash and take out the thrash.

-Mal Content

**GRAVE MAKER / ILL INTENT / A CROW'S GLORY / MAYDAY MAYDAY / MT. CRUSHMORE**  
**May 16, James Bay Community Centre, Victoria, B.C.**

Regrettably I arrived later than expected and missed Mt. Crushmore and Mayday Mayday, but I am told they put on great sets and I believe it – those two bands are two of Victoria's freshest sounds on the hardcore scene today. Luckily, I walked in right as Ill Intent started treating us to a lethal dose of honest and ultra heavy hardcore. This Washington band's message is clear and they get it to you in under a minute, usually, covering everything off of their demo, "Crucial Times" and leaving a sweaty mass of kids coming up for air. In what I thought was a strange turn of events, Grave Maker was up next and from the opening riff the crowd was in a frenzy for these guys. Blistering through all the tracks they have, it would appear that the relentless touring schedule is paying dividends as all four were jacked-up and in fine form. The ever enjoyable "Time Heals Nothing" garnered a pile-on sing-a-long and everyone seemed really stoked on hearing all the new songs off the upcoming, Bury Me at Sea, like "Wreckage" "Cast Away" and "I Won't Belong". There were scissor kicks aplenty and a real family vibe, with vocalist Jon thrashing around in the pit with the heathens and really getting everyone fired up. It seemed that after GM half the crowd couldn't make it up for air and bowed out. It's too bad, as A Crow's Glory unleashed the beast on the remainder of the crowd with one of the heaviest sets I have seen from these Vancouver Doomsayers. Though the crowd had grown sparse, the energy and intensity were still there as those of us remaining were treated to a punishing set. As always, there were plenty of kung-fu and karate chops synchronized in the pit, as well as more pile-ons and sing-alongs. When all was said and done, it went off without a hitch – or violence, which has become a rarity these days. Happy birthday Troy and thanks for putting on this rad show.

-Pauly HC

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**KNUCKLEHEAD / THE REBEL SPELL / BROADCAST ZERO**  
**May 24, Logan's Pub, Victoria, B.C.**

Well the long awaited arrival of Calgary's street-punk sons, Knucklehead, has been a long time in the making – their entire career in fact, as they have never made it across to the island. Accompanying them was Broadcast Zero, upstarts from Eastern On-terrible supporting their brand new album, Yesterday, You Could Change the World. They got the crowd warmed up with a blend of passionate and heartfelt street level sounds and songs about drinking with friends, supporting your scene and tearing down the walls of oppression built up by the Government. They couldn't have been nicer dudes and looking forward to seeing them out this way again. Next to take the stage was Knucklehead and from the beginning they were spot on. Playing a healthy selection spanning their four releases, including "Bodies at Midnight", "Wasted 22", "Shot Down, 1989", "Cosmetic Youth" and slower but equally pleasing new tracks, among others. A high energy set with amusing banter between songs and a really good vibe made for a really great experience. With Kyle's [singer] wife expecting their second child soon and a bassist expecting his first, the band is going to be taking it easy and it is going to be another year before we get the chance to see 'em again. So if you missed out, you totally screwed the pooch. The Rebel Spell made their return to Vic triumphantly and sounded like their tour with the Flatliners did them some good. They wasted no time ripping into choice cuts like, "Please Resist", "I See Fire", "Rebels Sing" and dedicating my favorite song, "Sit With Me Anger" to our Evil Overlord, Ira "had to leave early in order to catch the Hoosgow movie premiere at the Roxy" Hunter. Don't worry buddy, I got lots of video. Every time I see these guys they seem to be getting tighter and tighter and it really sounded good in there – the crowd was high energy and non-violent, singing every chant along chorus in unison and having a grand old time. If you haven't seen this band live yet there really can't be much excuse – one of the hardest working Canadian bands on the scene today.

-Pauly HC

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in his head. He becomes the star spider in this web of seducing beats and you believe his story about this demon that is, "stealing past the windows of the blissfully dead, looking for the victim shivering in bed... don't struggle like that or I will only love you more". It's great to hear them play some of their bigger hits, which are far too many to mention, but the superior early stuff is a far sweeter fix. A trio of large screens is set up behind the stage and play images throughout songs. During the three songs of the Faith encore, chilling and thought provoking images of war and human destruction are shown. Combined with the haunting guitar playing of Robert Smith and the boys, it is one of those powerful concert moments you know you'll remember. He's magical to watch, a vulnerable and giving performer. Playing an impressive, nearly three-hour show, with a few encores, makes for great energy within the crowd. People are moving and what a sound and energy! Awesome show.

-Auntie Jor





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Photos by Dale DeRuiter

**Demonika's Metal A Gore Gore w/ Dead Jesus, Skepsis & Bitchsplitter May 26, The Stetson, Calgary, AB**

The Stetson is an odd venue. Totally full of life and young people during the many gigs they put on, and full of the neighborhood locals watching the sports on TV and the VLT's flash. If I was an old man watching the hockey game at the Stetson at 6 p.m., just hours before Demonika's Metal A Gore Gore went underway, I'd probably have had a heart attack by 7 p.m. Yeah, the nets I'd be watching wouldn't be near goalies... Meat hung about the bar like it was a slaughterhouse while the cattle got touched up in makeup. Slaughter in style right?

Bitchsplitter were introduced by the Butcher, a man who is no stranger to handling meat. You couldn't have a better band name for the proceedings tonight. I don't think Keera has a medical license. Marla came on stage obviously needing help, bandaged and visibly impaired in the torso region. Keera accepted the plead, but then saran wrapped Marla's body to a table, and ripped out her intestines. A somewhat unorthodox medical practice.

Next up, one of those cattle women were propped upside

down behind a sheet, as to shield our virginal eyes... only to be skinned alive. I've never seen the youngens of Skepsis before but they played a satisfying mid-card set,

to divide the horror and gore from criss crossing into itself. Performing next was Zylpha Nail, the only girl I know who is immune to having sparks fly into her face. Who needs Leatherface when she can saw up her own body?

There were a few contests in between these sets but to tell you the truth I was either drinking or having a joint outside while they were going on. The Butcher introduced Demonika for her custom commissioned human art set. If only all of the paintings hanging around her house were like this! The final band of the night was the always unpredictable Dead Jesus. Drunk as fuck, Calvin Fehr stood on top of a ladder, smashed a last supper picture against his head, cut himself on the forehead, and jammed his hulking body through a table on the floor (which didn't break). All before

the band started playing! The suspension finale didn't leave out any of the squeamish details. Meat hooks. Flesh. Again, who needs Leatherface?

- Dyerbolique




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# Absolute Album Reviews

## THE ABSENCE – Riders of the Plague

### Metal Blade

The Absence has developed a much tighter, bigger sound in their new and pretty shredding album, Riders of the Plague. It has some great melodic guitar leads like their last release, but has a more intense sound to it with heavier vocals. Their style reminds me of At the Gates and maybe some Dark Tranquility meets American death/thrash. -BitchFork Timmy

## THE ACCUSED – Return of Martha Splatterhead

### Relativity

If you missed this the first time around you have no excuse to not own it now! Raging crossover from the Pacific Northwest. They played here a buttload and my friend got crabs at one of their gigs in 88. This is the last of their recordings with the legendary Chewy Accused on bass, who was kind of a West Coast version of Harley Flanagan. The famous thrasher skate rock print of the guy jumping with the guitar is actually Chewy. He passed a few years back. Long live Chewy!!!! Oh yeah, go buy this today and I wont tell yer pals you were a fuckin' poser! Accused – more fun than an open casket funeral.

-DustinJaK, Gordon Head 08

## ACROSS FIVE ACRES – Life Underwater

### Victory Records

For those who like a little melody mixed in with their scathing vocals and hardcore breakdowns, A5A may be for you. Mixing a mash-up of hardcore and metal musicianship, with powerful vocals that are capable of dropping down to an almost soft and sweet range is a little impressive. The 11 tracks touch on staunch subjects against church and state and pull no punches about it either. Their skills are honed, sights are set and the time is nigh. Fans of Underoath, From Autumn to Ashes and the like will certainly be pumped for this one. Judging by the quality of this album I wouldn't be surprised if they picked up a few more fans along the way.

## CADAVER DOGS – Pariah Social

### Independent

The Cadaver Dog's laid-back, whiskey-tipped debut effort, Pariah Social, is a straight-up country album. A far cry from drawling-singer Mark O's touring stint as guitarist for Thor. The album is clean in production and, well, who wouldn't like a song titled, "Beer Flavoured Beer"? Mmmm... beer... While this review would best fit in Country Living and not here, I'm friends with bassist Dusty Doug, so this is where ass-kissing lands ya!

- Emily Kendy

## CAVALERA CONSPIRACY – Inflicted

### Roadrunner Records

Finally. After 12 years the much-hyped (and

inevitable) Igor and Max reunion is here. Was it worth the wait? Nope. It's not that Inflicted isn't a decent album – it's just that it bears little resemblance to the work that made us all Sepultura fans in the first place. Where are the mental breakdown litanies of Beneath the Remains? The fluid time signatures of Arise? The violent tribal drumbeats of the Chaos A.D./Roots era? There are brief moments of genius on the down tuned, hardcore "Bloodbrawl" and righteous "Black Ark" but not enough to carry the whole album. Overall, it's over-produced and generic, sounding more of Roadrunner in Los Angeles than Cogumelo in Sao Paulo. The jungle is calling...

-Erik "Morbid Visions" Lindholm

## COLIN DECKER FREE FALL – Demo

### Independent

These guys are from Calgary and feature some ex-members from Downway. They tend to overuse the dueling guitar leads a bit but the sound is pro and the band cooks along with a pace that is varied from song to song. Tracks vent on day to day annoyances such as shopping at Zellers and jeans that are too tight... at least, I think that is what "Sperm Count" is about. Lyrical content aside, this is an aggressive and heavy demo and one can hear each instrument clearly in the mix. I can find new hooks each time I listen to it, which keeps it interesting.

-Mark Morr

## IMMORTAL DOMINION – Awakening – The Revelation

### Independent

Pretty standard metal, trying hard to pull off what 3 Inches of Blood do, just not quite pulling it off and coming off sounding a tad too screamo for this testicle head. Brown would've slammed this, but it really isn't all that bad.

-DustinJaK, Gordon Head '08

## INNER SURGE – An Offering

### Independent

Hailing from Calgary, this is Inner Surge's fourth album and as always they have raised the bar since prior recordings. Apparently, they lost their bass player in the middle of production so it was a bit of a struggle. This album is more political than I care for, hitting from a few different angles such as "Halliburton Piggies" and "The Monroe Doctrine" as well as quite a few others. Steve Moore does a great job singing; he sounds dreamy and tantric at times, hard-hitting and aggressive at others. My favorite song is "Crossing the line". It's quiet with a good build, keeping the intensity throughout and breaking into some really great parts.

-Demonika

## LEFT SPINE DOWN – Fighting For Voltage

### Synthetic Sounds

Vancouver's Left Spine Down turns the right songs up on Fighting for Voltage. Right off the bat this six-piece unit, which features

former members of the legendary Front line Assembly and The Black Halos, has disemboweled the current industrial/electro-goth state of mind and taken the entrails from its carcass to boil a pot of mash-up stew. Intense and aurally corruptive, the borderline power metal persona gives way to straight hardcore industrial with a fresher, more vibrant kick that oozes much needed danceable forms of aggression.

-E.S. Day

## THE MIGHTY MIGHTY BOSSTONES – Medium Rare

### Big Rig Records

This CD contains three new songs, which are by far the best tunes on the album. This says a lot about the band coming back! The new tracks are "This List", "Don't Worry Desmond Dekker" (one of the coolest Bosstones songs in a long time) and "The One With the Woes All Over It". The final of those three tracks appear to lyrically be about the band's rise in popularity. One of my favorite tracks on the CD is "Chocolate Pudding" which I hated at first; you can immediately see why it is a B-side. It seems to be one of those joke songs that bands do just for fun, but I will be damned if it is not really catchy after a few listens.

-Chuck Wurley

## MUTINY – Demo

### Creepcore Records

15 Blisteringly fast crust-grind/hardcore delights from Victoria's politically charged Mutiny. With over half the tracks clocking it at less than 40 seconds they know how to get their point across and do it fast as fuck. The message is simple: there are a lot of fucked up things happening in the world and it's time to stand up and do something about them. Increase your knowledge. Take action and be fucking heard and do it whilst bludgeoning your head in with blast beats and guttural screams. Standout tracks abound but some personal favorites are "Jerry Falwell! Burn in Hell!", "To Be Governed is to Be A Slave" and "Abortion is a Womyns Right".

- Pauly Hardcore

## NASUM – Doombringer

### Relapse

Hellbent on destruction, Sweden's Nasum have brought forth the demons from Hell (and all that other cliché shite) into a spectacular live album. Problem is it's spectacular due to the fact that the tracks clock in at less than one minute each. I mean it. Riddle me this: how the fuck is one supposed to get hypnotized in just over half a minute? Impressive! They must be the Karnacks of Grindcore. Recorded live in Japan, the whole album transpires in under 25 minutes – I'll assume the Super Terrific Happy Nasum Extra Special Limited Edition box set (8 CDs) should round out at a full hour. I'd rather listen to the soundtrack from Meatballs 4 while shopping at Ikea. I'll stick with the studio tracks if I need garbled Swede metal.

-E.S. Day

## NECROBIOSIS – The Evolution of Sickness

### Independent

I need to see this Edmonton five-piece live to get a better feel for them. Released in 2007, Sickness offers songs that are kinda grindy, kinda death, kinda thrashy... a mish mash of sounds. They like the horror/torture sound effects and that fits great with the deadly artwork on the cover. I like "Nothing and Nowhere", though it's a bit slower than the other tracks on the record. "Crushing Black Depths" is pretty good too. I need to see these guys live!

-Demonika

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## PENNYWISE – Reason to Believe

### MySpace Records

These Hermosa Beach, CA, punk rock stalwarts announced earlier this year that their new album would be released for free via Textango and Myspace. I was skeptical at first but upon hearing the quality they were offering, including album artwork, I was sold. The sound is Raw and aggressive, with Jim's vocals lending themselves to that of Against the Grain era Bad Religion. It carries a breakneck pace throughout the album's 13 tracks, with two bonus tracks available for those who shell out the cash and pick up the retail version. Jim and the rest of the band give us reason to believe that they aren't ready to go softly into the night just yet. With their first single, "Western World" debuting on the US modern rock chart at 28, their highest ever, it would appear as though after 20 years some well deserved dues are finally getting paid. Put it in, crank it the fuck up and enjoy.

-Pauly Hardcore

## PRESS GANG – Demotronicus & Warts and All

### Independent

In late 07 the Press Gang released two "albums." One is the four-song EP, Demotronicus, and the other a live CD, Warts and All – live at the Stetson. Because who doesn't follow up their demo with a live record? Well my friends... The Press Gang does. The demo itself is a well-crafted little disc that really captures the good times and antics you'd expect from the band. However, the one thing the demo is lacking is more songs and that's where Warts and All steps up to the plate. Warts presents everything you'd expect from a Press Gang show, including some sloppy playing, but what the band lacks in polished musicianship they more than make up for with witty banter between songs, killer funny tunes and of course a constant call out for beer and Jäger-bombs.

-Darren Ollinger

## RANCID – B Sides and C Sides

### Rancid Records

So this is the last release from Rancid with original drummer Brett Reed. The titles pretty much explains this CD. There are 21

tracks on the disc, which spans pretty much their whole career. As soon as I threw on the disc I was immediately stoked on the first song, "Ben Zanotto", written about one of Tim Armstrong's deceased friends. There are some previously released classic Rancid tunes on here, such as "Tattoo", "Brixton", and "I Wanna Riot". There is also an amazing instrumental tune called "100 Years" and "Clockwork Orange" I don't think has ever been released anywhere, which is the best track on the disc by far. It is a violent song musically and lyrically, but then just look at the title.

-Chuck Wurley

## A TEXTBOOK TRAGEDY – Intimidator

### Distort/Universal

Vancouver's ATT has delivered its second album to the masses, a schizophrenic mix of metal and hardcore with a dual layered vocal assault that gives heavy highs and low lows. With hilarious song titles like "Dude, I'm On Alesse" and "Stay out of Riverdale" it is clear that these guys have a sense of humour. That being said, there is nothing funny about this album and its intensity rarely falters, with the musicianship lending itself to early Dillinger Escape Plan. The 12 tracks deliver, firing on all cylinders. The six-minute title track is one Hell of an onslaught. The band is currently on tour across Canada so check them in your town, you won't be disappointed – and pick up their CD, 'tis one for the ages.

-Pauly Hardcore

## VANCOUGAR – 7" Split

### Mint Records

Vancouver are a fun and lovely girlie-pop combo driven by hot fuzz bass. They recently released a pretty, green-speckled 7" record. Or rather, it was supposed to be a second Vancouver cooker on Side B "Distance", but things went fucky and now their addictive, affecting, absolutely bubblegum eleven-word A-side, "Obvious" is backed by a crunky imitation of Cradle of Filth (!!!). I pleaded Mint Records for a misprint copy and made it my personal quest to track down these mysterious black metal heathens. My only clues: a bombastic keyboard break mid-tune and the "DARKSIDE009 B" imprint on the vinyl's underbelly. I need help!!

-David Bertrand





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## Absolute DVD Reviews

### 1990: The Bronx Warriors

"What Fulci did for Italian zombie cinema, Enzo G. Castellari ruins for late 70s Gangsploitation."

Given the year (82) and its confused pre-dawn fascination with street gang culture, the 'Enzo' decided it would be best put it to a mediocre use. The result is a poorly written script with zero gratification, bad sets and the most contrived (even at the time) costumes ever, making Mad Max Beyond Thunderdome almost worth watching again. The obvious take on The Warriors is evident – as is the antics that are borrowed from the screen adaptation of the



spell or read. Beyond the horrific Vic Morrow, also bestowed upon us is our favourite main motherfucker Fred Williamson, who makes more than one appearance to keep whitey in check. Too bad Freddy didn't run for President – he would have gotten the job done.

-E.S. Day

## Absolute Theatre Reviews

### ILSA – QUEEN OF THE NAZI LOVE CAMP

March 26-April 12, One Yellow Rabbit Theatre, Calgary, AB

Borrowing the character from the celebrated (in certain circles) cult classic Ilsa – She Wolf Of The SS (which I'm certain half the audience in attendance had never seen), the One Yellow Rabbit production tells the tale of Ilsa, concentration camp seductress, the Colonel and their quest to contain and preserve the sacred scruple of their beloved Führer in hopes of cloning him and continuing the Reich's thousand year reign with the comfort of competent future leaders. This is intermingled with the true story of Jim Keegstra, schoolteacher, mechanic and former mayor of Eckville, AB. Notorious for his denial of the Holocaust and promotion of hatred, which he practiced in class, Keegstra's trial eventually went to the Supreme Court of Canada and received major international attention. Ilsa's journey takes her to Eckville (the town's origin is explained as the reaction of stepping in faeces), where her and the Colonel confront Jim.

Frustrated and infuriated, the Nazis shrug off the clueless mechanic and attempt to awaken Hitler himself via spirit hot-line. He purgently manifests himself in the Colonel's body, but will he have



the "final solution" they're looking for?

Let me level with you, when I saw the ad for this show, I nearly shit my pants. I was totally unaware that anyone had attempted to bring such a vile movie like Ilsa – She Wolf Of The SS to life. Although it simply borrows the character's name and softens her

up a little, Ilsa certainly does justice to the film – educating one of the morally corrupt act of the denial, and thus rewriting of history, which is wrong normally, but preposterous when doing so when one is in a professional situation, such as teaching. Actors Denise Clark, Michael Green, and Andy Curtis fit their roles like a tailored SS uniform, and on stage musicians David Rhymer and Karl Roth make a minimalist score sound gigantic, which is complimented more so by the original songs of the said cast. I had a fucking blast at this organic, intimate spectacle. I only hope that they don't wait another 13 years to run their swastika-clad motorcade through Calgary.

-Herr Doktor Dyer

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## Absolute Film Reviews



### George A. Romero's Diary of the Dead

This is the fifth movie in Romero's zombie saga. With Night, Dawn, Day and Land of the Dead preceding, Diary takes us back

to the original zombie outbreak but updated to modern times. The biggest difference this time as zombies start to take over the earth, people are uploading their zombie encounters for others to see via Youtube and the like. Broadcasts coming from the mainstream TV stations are editing out the truth, trying to keep down the mass hysteria. Many still trust the TV networks and think its an internet hoax, oblivious they are in the middle of a full blown zombie shitstorm.

The film plays out as a film within a film, "The Death of Death". The narrator explains during the opening credits that this film is a documentary her and her friends stumbled upon making,

as during a horror movie shoot, the zombie infestation begins. She also explains that she is finishing the film for the original director, who was the most adamant about documenting every minute of the outbreak, as his last wish. Also included are video clips she found on the internet by survivors of the zombie holocaust.

With a lower budget than the Dennis Hopper driven Land of the Dead, this film raises a lot of ethical questions into reality TV, dealing with actual reality and what news on TV is telling us. Shot mostly by digital camcorders held by the characters themselves (yes, this film was completed before Cloverfield), Romero shot

this very quickly and took care of the gore via computer. Believe it or not there are not too many actual deaths as his other films but it totally makes up in the quality of zombie deaths. If you ever wanted to see what happens if you smashed a jar of acid on someones head, I think it is a pretty accurate representation. Try to pull that one off at the next Zombie-walk.

- Coke Gibson

*(Editor's note, this had a very short run if any in theatres. We were lucky the Plaza Theatre in Calgary was one of those few. Just prior to printing Diary of the Dead was released on DVD packed with a tonne of extras. Check back next issue for the review of the DVD.*

## Calgary Underground Film Festival Favorites

[www.calgaryundergroundfilm.com](http://www.calgaryundergroundfilm.com)

### Jack Brooks – Monster Slayer

[www.brookstreetpictures.com/jackbrooks](http://www.brookstreetpictures.com/jackbrooks)

This is the story of Jack Brooks (Trevor Matthews, writer, producer and star) a plumber with extreme rage issues. After witnessing the brutal murder of his family at a young age, it's established that Jack has is battling some inner demons to say the least.

Winner of the 2007 "Best Motion Picture – Xtreme Midnight Selection" at the Stiges International Film Festival and voted "Audience Favorite" at the Calgary Underground Film Festival, Jack Brooks is carrying on the tradition of the Horror/Comedy genre. Almost like a mutation of Evil Dead and Trailer Park Boys, this movie is full of laughs, physical comedy and stop motion latex monsters. (Fuck you digital effects.)

Almost in a nod of approval from the horror gods, Robert England (Freddy Krueger) stars as Jack's night-class science teacher. It was great to see they avoided any 'wink at the camera' references to his past and most well known role. The story gets going when Jack takes a look at the plumbing of his instructor's newly purchased old estate home, this is where the evil is awakened and the action takes off. There were lots of cheers and clapping from the audience throughout the movie, this was definitely the start of where cult favorites are made.

- Coke Gibson



### Machine Girl

[www.machinegirl.net](http://www.machinegirl.net) (on DVD June 3)

Machine Girl is a colostomy of everything bad, outrageous, superfluous and stupid put together all in one little meatball. A feminine boy and his chunky friend are killed in cold blood by a leopard trench coated son of a Yakuza and his gang of lowly thugs. His older sister vows to avenge his death by killing every gang member responsible in classic kung-fu revenge style seen in movies like Lady Snowblood and Kill Bill. After a few extreme gory deaths, our heroine is held in containment by the Yakuza gang (who showed their ruthless cruelty by having a butterfingered cook eat, ironically, his own fingers on slices of sushi) who then slice off her forearm. This gives the writers a perfect opportunity to gear up our heroine with Gatling gun on the stumpy appendage.

It is a unique comic book atmosphere that never misses an opportunity for gore, acts of perversion, or pushing levels of absurdity (the gang of mourning parents with pictures of their slain children on their chests as battle crests). As soon as I thought the pace was dimming, a drill bra came on screen and alerted me back into an attentive state. This movie had the highest attendance of the CUFF and amongst the cheers of the crowd throughout, everyone went home happy.

- Ryan Dyer



### What We Do Is Secret

[www.myspace.com/germsmovie](http://www.myspace.com/germsmovie)

Before Seattle's Grunge, before Minneapolis' Alternative rock, there was LA Punk and now after 30 years comes the story of the Germs arguably one of the best and most infamous bands of the era.

Fronted by Darby Crash (Shane West) the movie chronicles his rise and fall in the LA music scene. People went to see the Germs not for the music but in anticipation of what was going to happen, when they played chaos usually ensued. For once the musical performances in the movie are better than the real band's original performances. Fact is Pat Smear had Shane West do vocals for the Germs Reunion tour. If Shane West looks familiar think ER.

The movie does a really good job capturing the feel of LA in the early 80's. Watch "The Decline of Western Civilization" and the same fictionalized scenes from this movie are amazingly exact. Over all the movie makes Darby Crash more articulate than he really was and has great music. What more do you want from a punk rock movie? Ending Spoiler – He dies.

- Dan Brandenburg





# HOROSCOPES

June & July 2008

## ARIES

Life is fast and flirty in the beginning of June. But an element of chaos prevails, so just hang on and enjoy the ride. Little is accomplished. Seeds of intention are planted with this New Moon June 3rd, which grow into mutant strains of wacky results by the end of the month. You are beset by changes in several areas of life. Relationships, goals, and social activities are all going through big shifts. July holds more excitement and close relationships are anything, but stable. Work is tough and stress may impact health. Romantic dreams are almost coming true at the end of July.



## Taurus

It's all about the money, isn't it? You Taureans can be so materialistic. Maybe if you would just get more than a little faced you might be able to relax and enjoy yourself. Yet, beware that a new hanger to your social scene on may prove to be unscrupulous. Career, money, and credit, all seem to be coming together beyond your expectations. Let yourself believe! Early July sees you developing some new interests and social contacts. You are so darned determined to get your way in parenting, recreation, and romance in July that you may just manage to take all the fun and surprise out of your opportunities.



## GEMINI

Seize upon the June 3rd New Moon and a few days after as your time to recreate your life. Make fresh plans and be open to new career directions. Personal and intellectual relationships are reorganizing themselves around you. Make sure you speak up and tell others what you would like. You just may get it. July brings proof that money matters are improving. You may need to lay down the law at home and with family members for a couple weeks, in order to maintain some semblance of order. Set up a craft table to make some spare coin.



## CANCER

Have a quiet meditative vacation or at least find some private time. The first 3 weeks of June are about reflection upon where your past decisions have taken you. Expect some good karma. Finances, credit, business, and work matters fall into place on a higher plateau. Later June and into July don't mope, rather be stoic. Your serious outlook can facilitate an authentic reprogramming of your self talk. Go ahead and change your own personality to be more to your liking. You can be someone whom you admire. You are more cheerful in July. Mid-July, close relationships are improving, while finances plunge into chaos.



## LEO

You are all keyed up through June, with Mars in your sign. This is a time to get stuff accomplished. The focus is on social and community activities, improving your working environment, and close relationships. Make it happen now, because the breaks are put on your life in July, as you get boringly practical. That's OK, because as you have your nose to the grindstone, you are attracting significant romantic attention. Find time for some fun. The Full Moon July 18th brings you a role in a mystery.



## VIRGO

Early June highlights your initiatives to develop your career. Determination is required, because you are experiencing a try and try again scenario. With the Full Moon June 18th some results should be falling into place. It will then be clear that circumstances are changing at work and at home. There is a subtle shift in family dynamics. Don't just let things happen. At least state your opinion. July brings the need to assert yourself. You may be in a position of having to confront injustice or an authority figure. Don't just roll over. Support comes from friends and a newly developing relationship.



## LIBRA

You can organize people, deepen relationships, and connect with distant supporters. Plan some travel and take vitamins and echinacea to be healthy for it. Libras like to keep everyone happy, but don't use dishonesty to avoid conflict, now. Rising to a challenge can really get you in a position of advantage socially and romantically. You are attracting attention, so look good. July brings more public attention and a career boost. Your work situation improves and social life has some attractive new additions. Bringing a new attraction deep into your lair before you make any moves works better than hot pursuit.



## SCORPIO

Secret manoeuvres enhance your career and domestic scene over the next few weeks. Money patterns change. Do what you can to make these changes positive. A little game of clashing of egos is going on in your social circle. Try not to let it be a big distraction. Sometimes a little challenge helps you make an effort. Into July you are being listened to. It is handy to have something to say. Career pressure or keeping up a good front doesn't let up into July. At least you get to be bohemian.



## SAGITTARIUS

Get out there and beat the bushes to see what sort of new contacts you can make. You are defining what you want in close relationships, maybe even choosing a partner. Give promising new relationships a few weeks for trust to develop before you make any emotional or financial deals, though. The Full Moon June 18th highlights how significant relationships, and avenues of self expression and learning are coming together. July begins with an effort to enhance your personal and financial security. Ask for what you need, yet you will need to reciprocate with a massive effort to show what you can do in your career.



## CAPRICORN

June holds a big push for self improvement. A few changes in routine and thought loops will result in a new attitude. New ideas to make work more efficient find support. Take note of the inspiration, which you have in mid-June, about new money making ideas. You can get on them later. Changes in your role at work are laying the seeds for a bigger change in the next 9 months. July brings a positive glow to close relationships. Demonstrating some optimism and a spirit of generosity pays off. Flashes of intuition and strange dreams have you investigating new concepts of spirituality and philosophy.



## AQUARIUS

June is about fun, kids, recreation, and romance. Get some time off and enjoy yourself. Just do so while trying very hard to not overspend. You may feel all enthused about a new partner, but keep it light until the end of July. This one's a catalyst for change; bringing new activities and people into your life. There is another new infatuation around the corner. Creative and employment doors are opening around the Full Moon June 18th. July brings improvements at work, or a big effort to develop business activity. Sincere effort brings results; iffy deals fall flat.



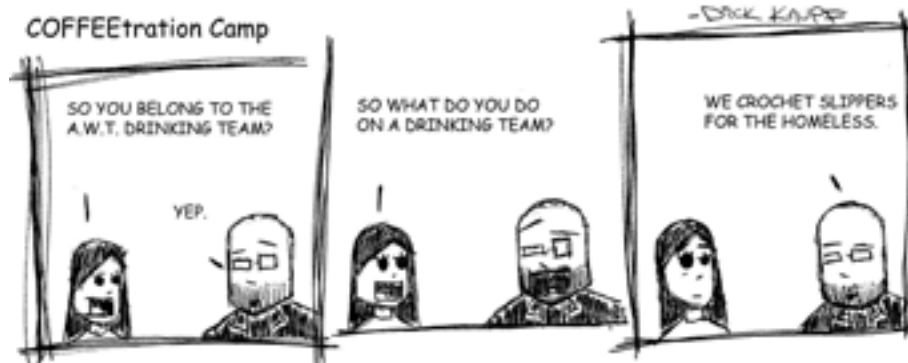
## PISCES

June is about improving your domestic environment. New roommate, new décor, and new paint; every little bit helps. At least pretend to consult with others who are impacted by your decisions. Get as much clarity as you are able about fuzzy issues at work so you aren't wasting your efforts. A health matter, too, may benefit from further consultation. July sees you ready for fun and recreation. Connect to friends and potential friends in your expanding social sphere. A new romance that takes you beyond your comfort zone may beckon. A serious working things out is due in a close relationship.



COMIX

### COFFEEtration Camp



CHAOS COMIX

### This is my brain on drugs





*Hagstrom*



Dan Mongrain: Martyr - Voivod



